

Mr C.
 23 27
 5 6
 10 7
 14 11
 37 3
 2 9
 3
 13
 13

Mr
 10 16
 19 18
 4 1
 12 7
 13 16
 18 6
 13 18

June 1 1862


June 1 8 1 2
 June 5 45
 June 8 100

17 43
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38
 36
 44

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THE
A B C

OF MUSIC

OR,

PROGRESSIVE LESSONS IN THE RUDIMENTS OF
MUSIC AND SOLFEGGI:

BY

A. PANSEON,

PROFESSOR OF SINGING IN THE CONSERVATOIRE OF PARIS

TRANSLATED BY J. R. FRY.

WITH ADDITIONS, BY

F. DORIGO,

FOR THE USE OF HIS CLASSES.

PHILADELPHIA:

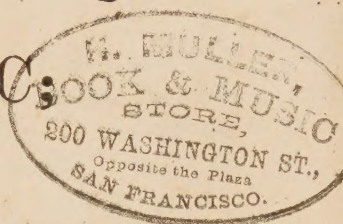
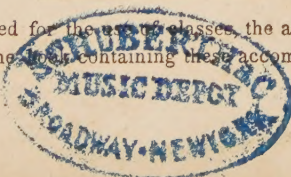
PUBLISHED BY A. FIOT,

NO. 196 CHESTNUT STREET,

IMPORTER OF MUSIC AND MUSICAL INSTRUMENTS.

1855.

This work being intended for the use of classes, the accompaniments of the vocal exercises are omitted. The book containing these accompaniments is also issued by the Philadelphia publisher.



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EDITOR'S PREFACE.

THE Musical A B C, of which an English version is now first published, is one of a series of progressive text books, designed by Mr. Panseron to embrace the elements of music and the art of singing. Proposing myself to instruct juvenile classes in *Solfeggi* and *Vocalization*, I have selected this work as the best extant for elementary rules and exercises. It is formally approved by the most eminent foreign composers and professors of the day, and is adopted in the Paris and other great *conservatoires* of music in Europe.

In preparing this edition, my own experience has suggested certain additions and explanations, which may illustrate the original lessons; and I offer it to the profession in the United States, convinced of its peculiar value as a book of primary instruction. It aims at the introduction of a *system*, adapted to the physical ability as well as the intelligence of children, and to the capacity of all who would study the rudiments of music with a view to vocal practice. The want of such a system is apparent, since without it the practice of the singer ensures no certain advance in the knowledge of his art, and can rarely satisfy the demands of true taste.

This publication will be followed by a second work, containing rules and exercises in *Vocalization* collated from Panseron and other celebrated authors. In it the physiology of the voice will also be treated. The use of this volume will succeed the "A B C of Music."

Judging from the constant and flattering encouragement which, as a teacher of the Italian school of vocal music, I have enjoyed for fifteen years in this city, I trust that this enterprise will be fully rewarded.

FELICE DORIGO.

DEFINITIONS OF MOVEMENTS.

MOVEMENT is the degree of rapidity or slowness with which a piece of music is executed.

SIGNS OF MOVEMENTS.

<i>Largo</i> , slow and solemn.	<i>Tempo giusto</i> , exact time.
<i>Lento</i> , slow.	<i>Moderato</i> , moderately.
<i>Sostenuto</i> , sustained.	<i>Grazioso</i> , gracefully.
<i>Larghetto</i> , solemnly.	<i>Allegretto</i> , or <i>All^{to}</i> , lively, but not too fast
<i>Adagio</i> , slowly with feeling.	<i>Allegro</i> , or <i>All^o</i> , with spirit—fast.
<i>Maestoso</i> , majestically.	<i>Con brio</i> , with brilliancy.
<i>Affettuoso</i> , tenderly.	<i>Scherzando</i> , delicately and playfully.
<i>Cantabile</i> , in the style of tasteful singing.	<i>Agitato</i> , with agitation.
<i>Tempo di minueto</i> , minuet time	<i>Vivace</i> , with animation.
<i>Tempo di marcia</i> , march time.	<i>Presto</i> , very fast.
<i>Andante</i> , or <i>And.</i> , moving gracefully.	<i>Prestissimo</i> , extremely fast.
<i>Andantino</i> , or <i>And^o</i> , less slowly.	

ADDITIONAL SIGNS OF MOVEMENTS.

<i>Con espressione</i> , with expression.	<i>Brioso</i> , lively—briskly.
<i>Doloroso</i> , mournfully.	<i>Mosso</i> , animated.
<i>Comodo</i> , quietly.	<i>Con moto</i> , with motion.
<i>Non troppo</i> , not too much so.	<i>Molto</i> , much.
<i>Quasi</i> , as if—almost.	<i>Assai</i> , more so.

TERMS OF EXPRESSION AND STYLE.

<i>Piano</i> , or <i>P.</i> , soft—light.	<i>Stringendo</i> , or <i>String.</i> , accelerating.
<i>Pianissimo</i> , <i>PP.</i> , very soft.	<i>Accelerando</i> , or <i>Accel.</i> , quickening the time.
Three <i>P.</i> , or <i>PPP.</i> , soft as possible.	<i>A tempo</i> , or <i>Tempo primo</i> , in the original time.
<i>Dolce</i> , or <i>Dol.</i> , sweet.	<i>Espressivo</i> , or <i>Espress.</i> , expressive.
<i>Forte</i> , or <i>F.</i> , strong—loud.	<i>Leggiero</i> , or <i>Legg.</i> , light—delicate.
<i>Fortissimo</i> , <i>FF.</i> , very loud.	<i>Con anima</i> , with soul—passion.
Three <i>F.</i> , or <i>FFF.</i> , loud as possible.	<i>Con spìrito</i> , with spirit.
<i>Mezzo forte</i> , or <i>mF.</i> , of medium loudness.	<i>Con grazia</i> , with grace.
<i>Sforzato</i> , or <i>sFz.</i> , suddenly strong.	<i>Con gusto</i> , with taste.
<i>Rinforzando</i> , or <i>Rinf.</i> , repeated force.	<i>Con delicatezza</i> , with delicacy.
<i>Crescendo</i> , or <i>Cres.</i> , increasing the loudness.	<i>Con allegrezza</i> , mirthfully.
<i>Decrescendo</i> , or <i>Decresc.</i> , } diminishing the	<i>Con fuoco</i> , with fire.
<i>Diminuendo</i> , or <i>Dim.</i> , } force.	<i>Caldando</i> , growing warm.
<i>Smorzando</i> , or <i>Smorz.</i> , diminishing the tone	<i>Con calore</i> , with ardour.
<i>Morendo</i> , or <i>Moren.</i> , dying away. [gradually.	<i>Calando</i> , lessening.
<i>Legato</i> , or <i>Leg.</i> , bound—slurred.	<i>Con forza</i> , with force.
<i>Staccato</i> , or <i>Stacc.</i> , detached.	<i>Animato</i> , spiritedly.
<i>Portamento</i> , or <i>Port.</i> , sustaining the tone.	<i>Ben marcato</i> , well marked.
<i>Ritardando</i> , or <i>Ritard.</i> , } retarding the	<i>Ad libitum</i> , } at pleasure.
<i>Rallentando</i> , or <i>Rall.</i> , } time.	<i>A piacere</i> , }
<i>Ritenuto</i> , or <i>Rit.</i> , holding on.	<i>Poco a poco</i> , little by little.

THE A B C OF MUSIC.

THE five lines on which music is written are called a *Stave*.

The form of the stave is this,

5th line.	_____	4th space.
4th line.	_____	3d space.
3d line.	_____	2d space.
2d line.	_____	1st space.
1st line.	_____	

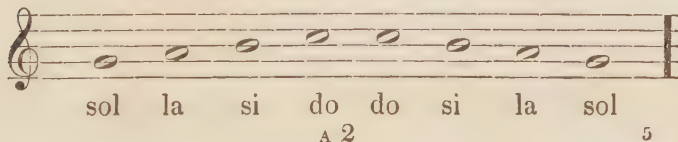
The sign placed at the beginning of the stave is called the *Clef*: It gives the name to the note placed on the same line.

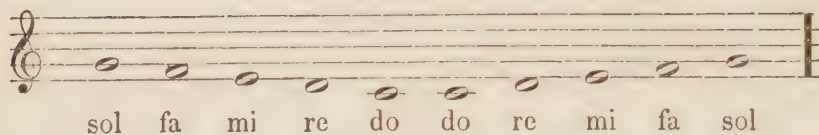


Seven syllables are used to give names to the notes.

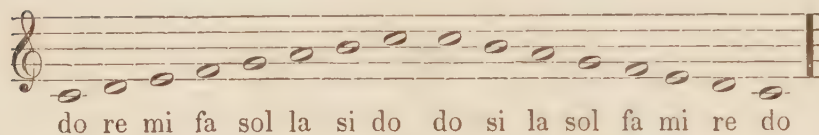
NAMES OF THE NOTES.
DO, RE, MI, FA, SOL, LA, SI.

PROGRESSIVE EXERCISES ON THE NAMES OF THE NOTES.





RECAPITULATION.



This series forms what is called the Gamut.

Beat two in the bar.

Take breath at every note.*

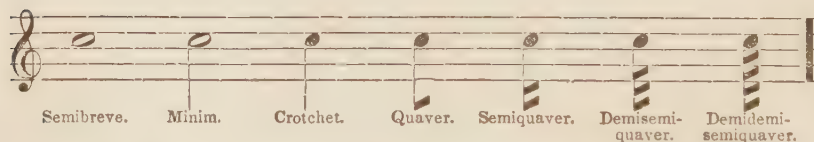
No. 1.

GAMUT
IN
SEMIBREVES.



The notes have not all the same form.

EXAMPLE.



These figures show the different values of the notes.

* The apostrophes show where the breath must be taken. I would enjoin on the teacher to beat the time carefully with the pupil, giving the notes their exact value.

TABLE SHOWING THE COMPARATIVE VALUES OF THE NOTES.

The Semibreve is equal to

2 Minims,

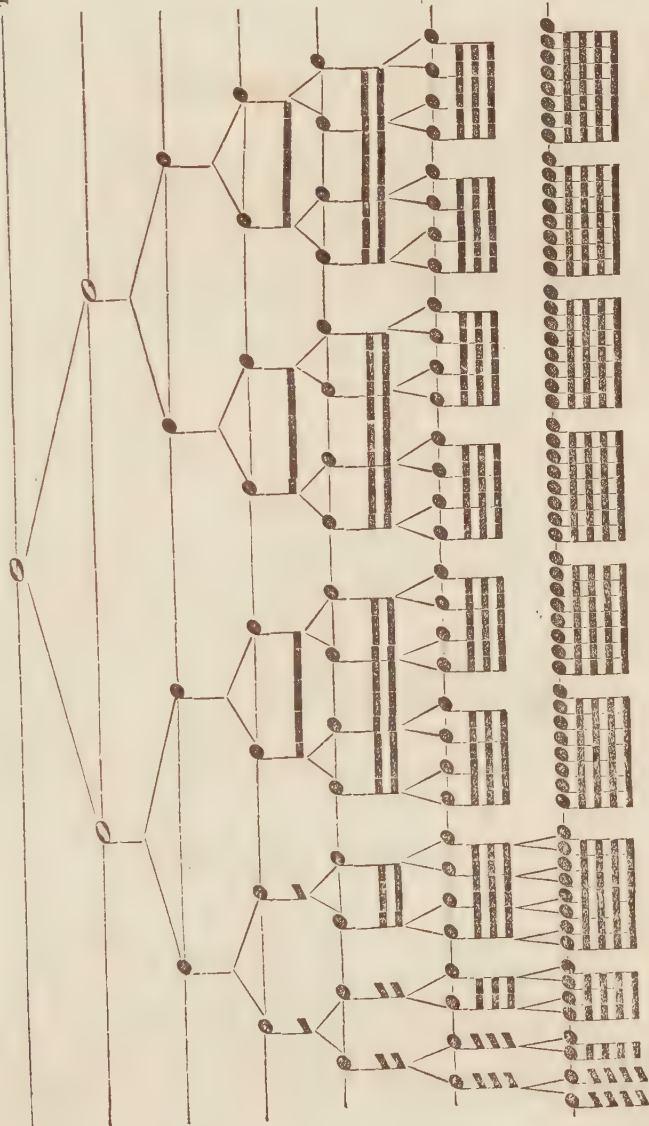
4 Crotchets,

or 8 Quavers,

or 16
Semiquavers,

or 32
Demisemiquavers,

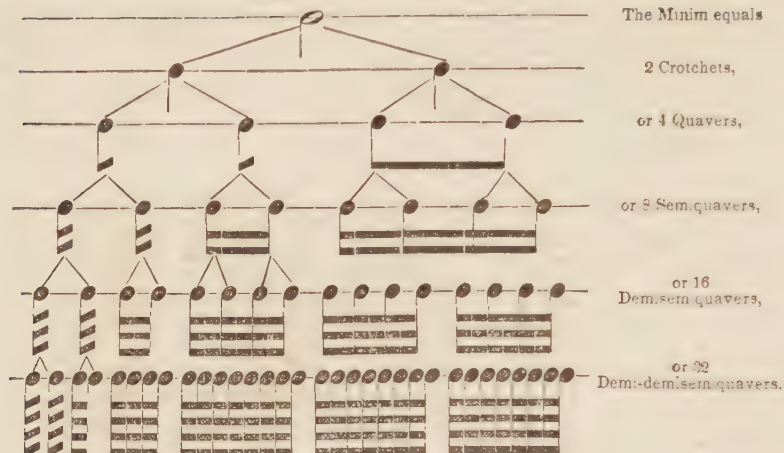
or 64
Demi-demisemiquavers.



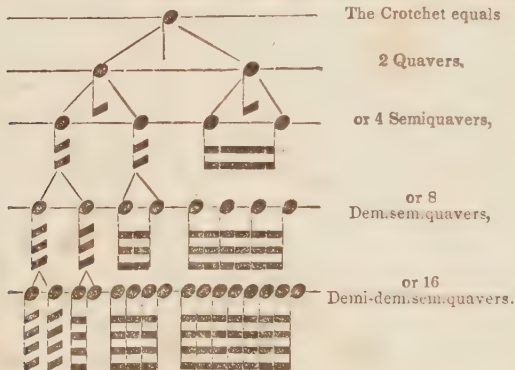
THE A B C OF MUSIC.

SUBDIVISIONS.

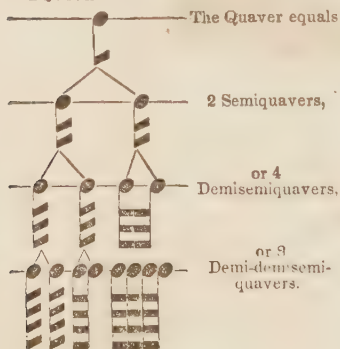
EQUIVALENTS OF THE MINIM.



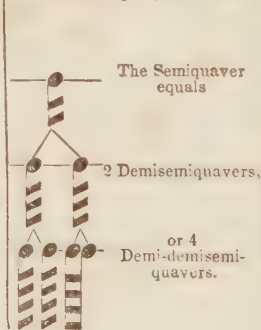
EQUIVALENTS OF THE CROTCHET.



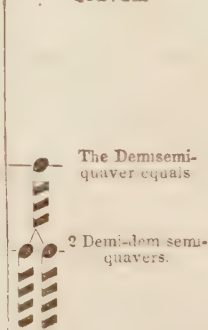
EQUIVALENTS OF THE QUAVER.



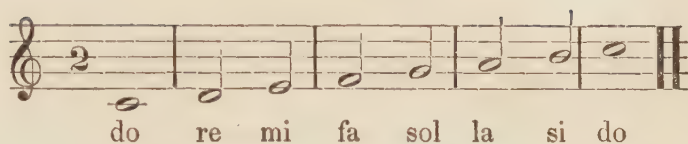
EQUIVALENTS OF THE SEMIQUAVER.



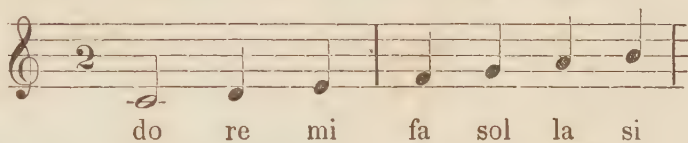
OF THE DEMISEMIQUAVER.



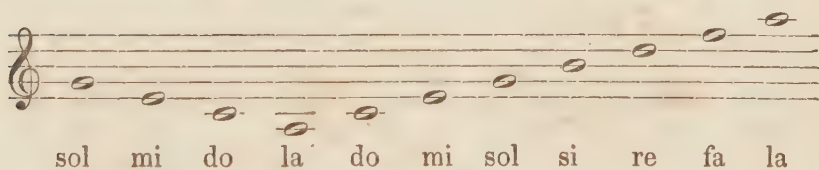
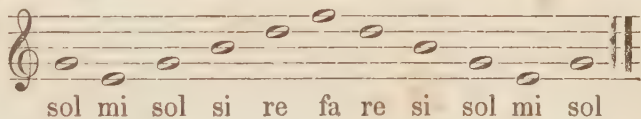
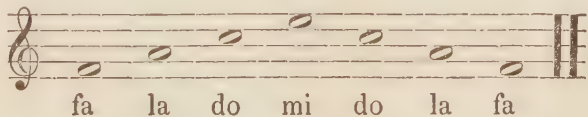
No. 2.

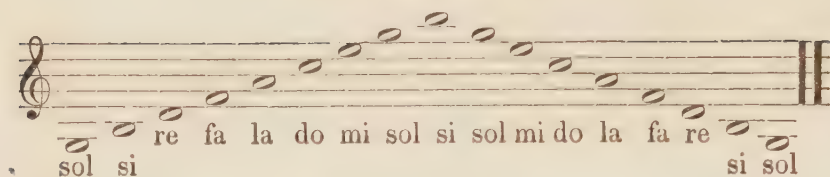
GAMUT
IN
MINIMS.

No. 3.

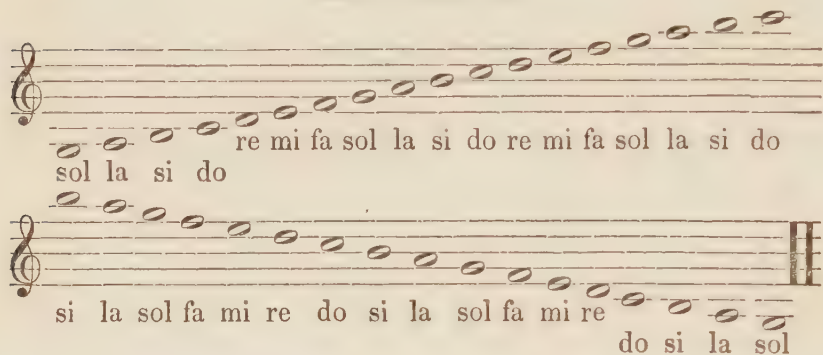
GAMUT
IN
CROTCHETS.

PROGRESSIVE EXERCISES IN THE NAMES OF THE NOTES.

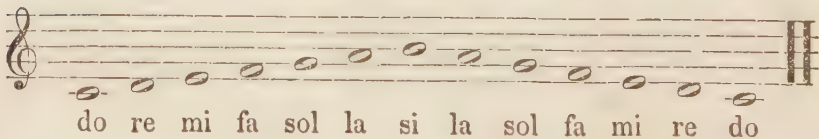
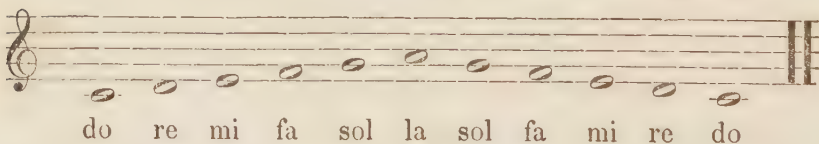
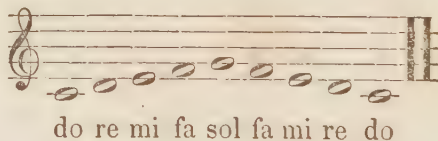
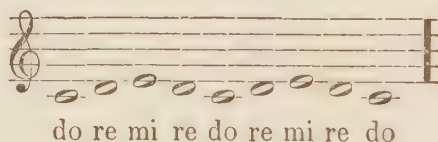
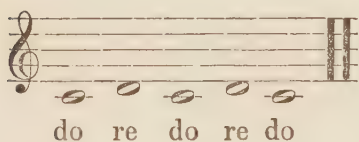
NOTES ON THE
LINES.NOTES IN THE
SPACES.

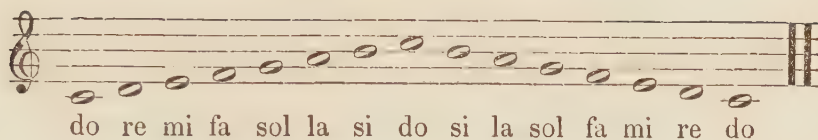


RECAPITULATION.



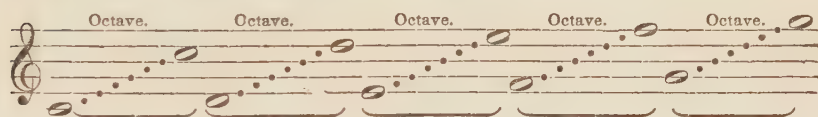
As soon as the pupil can name the notes, accustom him to repeat these exercises.





Let these short exercises be enunciated at first slowly and distinctly, then gradually increased to the greatest rapidity.

The names of the notes being fixed, the series DO, RE, MI, FA, SOL, LA, SI, is always continued. This series of seven sounds is completed by the addition of the first. This additional note at the seventh interval makes eight notes or an octave.



It is very useful to make the pupil repeat by heart, and rapidly, the names of the notes of all these octaves.

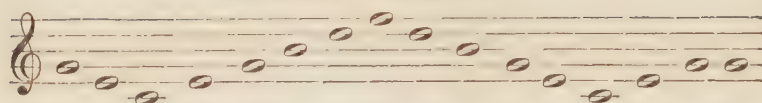
ASCENDING.

DO RE MI FA SOL LA SI DO
 RE MI FA SOL LA SI DO RE
 MI FA SOL LA SI DO RE MI
 FA SOL LA SI DO RE MI FA
 SOL LA SI DO RE MI FA SOL
 LA SI DO RE MI FA SOL LA
 SI DO RE MI FA SOL LA SI

DESCENDING.

DO SI LA SOL FA MI RE DO
 RE DO SI LA SOL FA MI RE
 MI RE DO SI LA SOL FA MI
 FA MI RE DO SI LA SOL FA
 SOL FA MI RE DO SI LA SOL
 LA SOL FA MI RE DO SI LA
 SI LA SOL FA MI RE DO SI

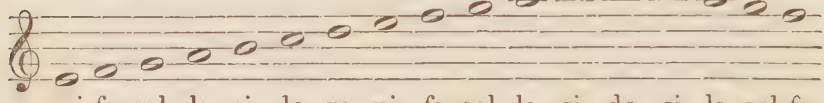
EXERCISES IN READING.



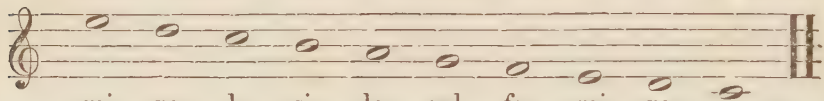
sol mi do mi sol si re fa re si sol mi do mi sol sol



fa re fa la do mi sol mi do la fa re fa la sol do re



mi fa sol la si do re mi fa sol la si do si la sol fa



mi re do si la sol fa mi re do



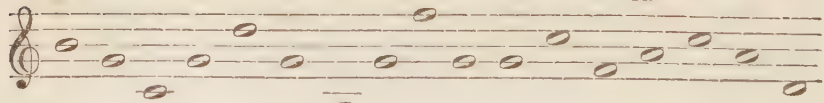
do mi sol si re fa la do la fa re si sol mi do



re fa la do mi sol si sol mi do la fa re



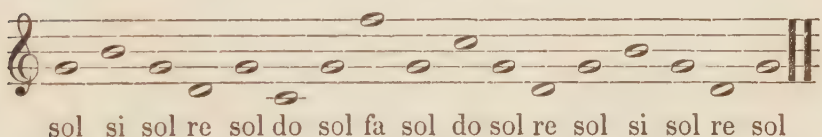
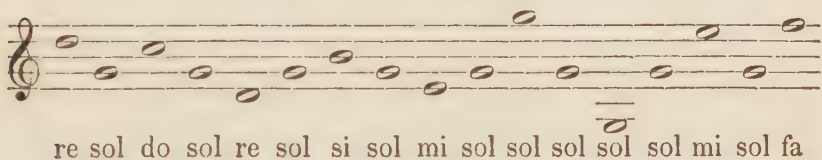
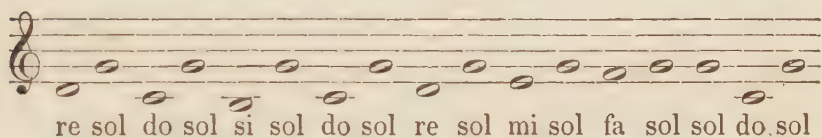
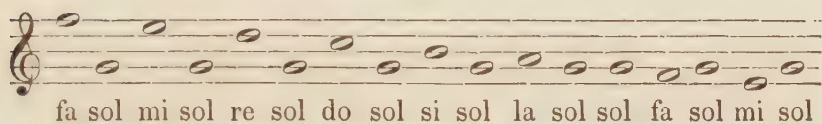
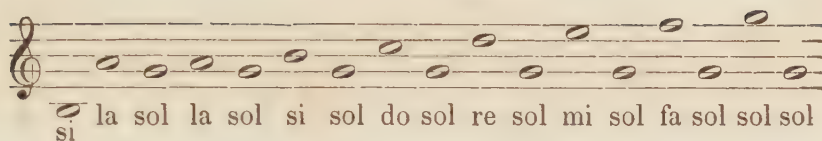
sol si sol mi sol re sol do sol fa sol la sol mi sol



si sol do sol re sol la sol fa sol sol do fa la do la re



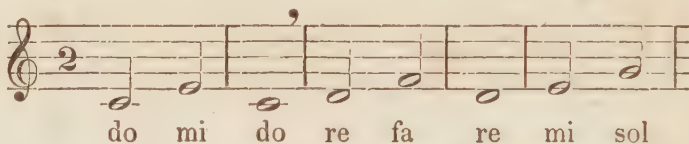
la mi la si la sol la do la fa la mi la re la sol la



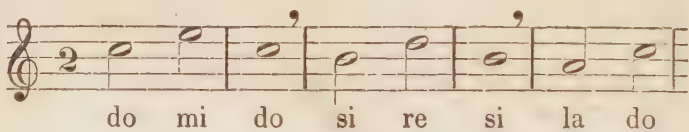
No. 5.

EXERCISES
IN
SECONDS.

No. 6.

EXERCISES
IN
THIRDS.

No. 7.

EXERCISES
IN
THIRDS.

Do these exercises slowly, and take breath at each bar.

No. 8.
EXERCISES
IN
FOURTHS.

do fa re sol mi la fa si

sol do la re sol do fa si

mi la re sol do mi sol do do

No. 9.
EXERCISES
IN
FIFTHS.

do sol re la mi si fa do sol re do

mi la re sol do fa si mi la re sol mi do

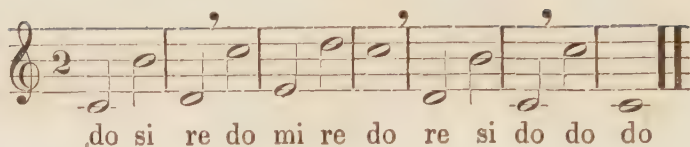
No. 10.
EXERCISES
IN
SIXTHS.

do la re si mi do

fa re mi do re si do do do

* Be sure of the proper intonation of the augmented fourth, which is very difficult.

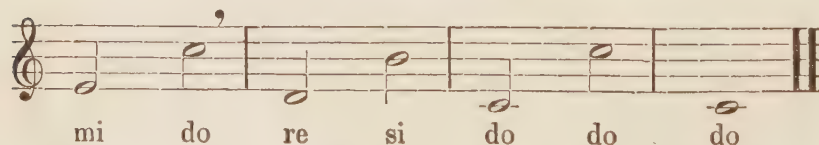
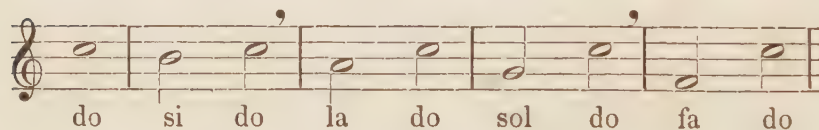
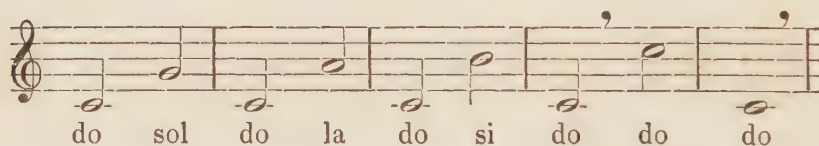
No. 11.
EXERCISES
IN
SEVENTHS.



No. 12.
EXERCISES
IN
OCTAVES.



No. 13.
RECAPITU-
LATION.



You cannot be too particular in giving the precise measure of the notes. I do not mean that they should be made long, but their length be exactly defined.

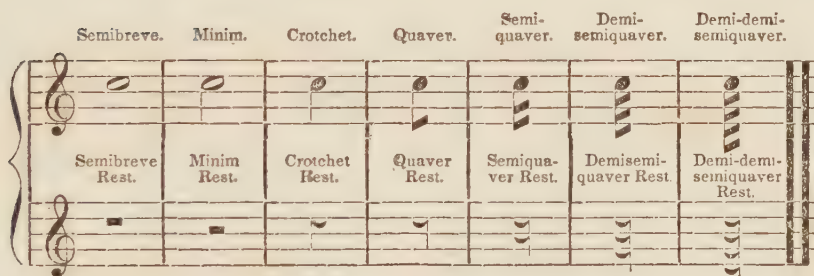
OF RESTS.

Rests serve to indicate pauses between the notes, and are of several lengths like the several sorts of notes.

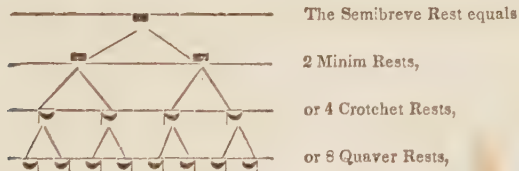
The Rests are called :



COMPARISON OF THE VALUES OF THE RESTS.



The relative lengths of rests are the same as of notes.



or 16 Semiquaver Rests, or 32 Demisemi-quaver Rests, or 64 Demi-demi-semiquaver Rests.

LESSON FIRST, WITH THE NAMES OF THE NOTES.

No. 14. *Moderately slow.*

LESSONS
IN
MINIMS.

do re mi sol fa re do do si do la

si la sol la sol fa sol mi sol re do re mi sol

fa re mi do do si do mi sol si do do do

Pupils who beat time negligently run the risk of never becoming perfect in it: they are either too fast or too slow. Care in the beginning will give the habit of keeping the exact rhythm.

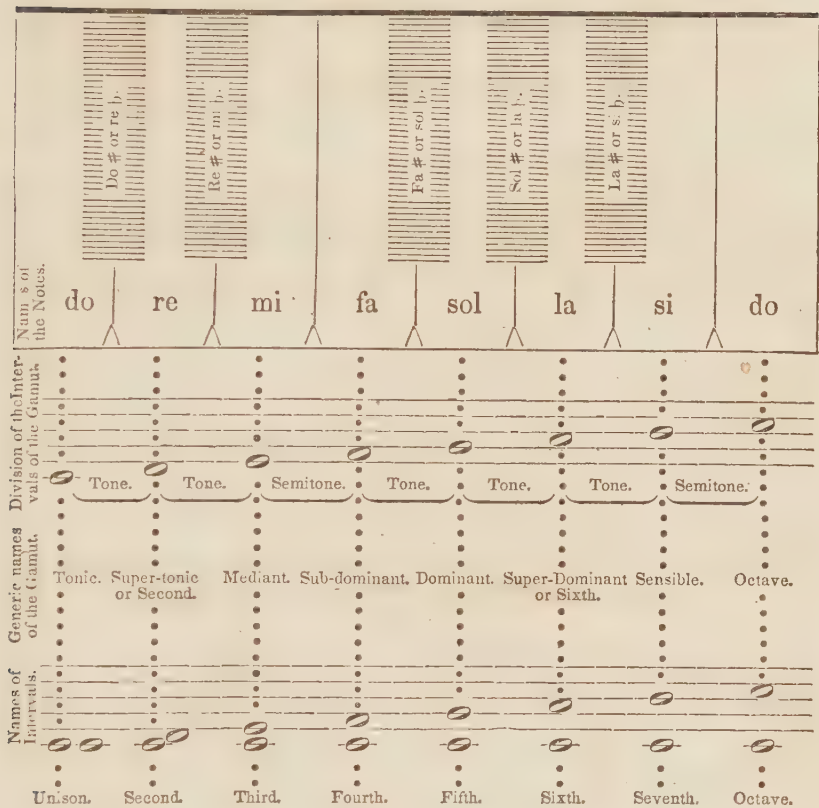
No 15. *Moderately slow.*

do si do sol la fa sol mi fa sol mi

fa re do sol la si sol do la si re do si do si la

sol do si do sol la fa sol do mi sol do mi re do

DIAGRAM OF AN OCTAVE OF THE PIANO IN THE KEY OF DO.



OF THE SEMITONES.

There are two kinds of semitones: the semitone diatonic and the semitone chromatic. The semitone diatonic is that which changes the name of the note.

EXAMPLES.

The examples show a sequence of diatonic semitones: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C. The notes are written on a staff with a treble clef and a key signature of one sharp (F#).

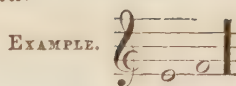
The semitone chromatic is that which does not change the name of the note.

EXAMPLES.

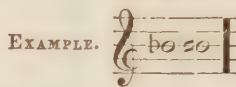
The examples show a sequence of chromatic semitones: C, C#, C, C#, D, D#, D, D#, E, E#, E, E#, F, F#, F, F#, G, G#, G, G#, A, A#, A, A#, B, B#, B, B#, C. The notes are written on a staff with a treble clef and a key signature of one sharp (F#).

The ninth part of a tone is called a *comma*.

The diatonic semitone consists of four commas.

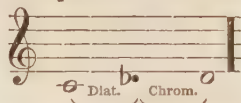


The chromatic semitone consists of five commas.



The tone consists of nine commas.

Thus two diatonic semitones are less than the tone, but the interval of a tone comprises a chromatic semitone and a diatonic semitone, EXAMPLE.



and two chromatic semitones are greater than a tone, since they each comprise five commas.

The article on the semitones and intervals not being divisible, and preceding that upon the major and minor gamut, I suggest to the professor to explain them first: briefly, taking care to recur frequently to them during subsequent lessons.

If these principles are found too difficult for the apprehension of young students, let them be passed over at first, and taken up at a later period.

TABLE OF INTERVALS WITH THEIR INVERSIONS.

DIRECT POSITION.		INVERSION.	
Unison.			
Octave.			
5 tones and 2 semitones.			
Second minor.	Second major.	Second augmented.	
1 semitone.	1 tone.	1 tone and 1 semitone chrom.	
Seventh major.	Seventh minor.	Seventh diminished.	
5 tones and 1 semitone.	4 tones and 2 semitones.	3 tones and 3 semitones.	
Third diminished.	Third minor.	Third major.	
2 semitones.	1 tone and 1 semitone.	2 tones.	
Sixth augmented.	Sixth major.	Sixth minor.	
4 tones and 2 semitones, the second semitone chromatic.	4 tones and 1 semitone.	3 tones and 2 semitones.	

<p>Diminished Fourth.</p> <p>1 tone and 2 semitones.</p> <p>Augmented Fifth.</p> <p>3 tones and 2 semitones, the 2d semitone chromatic.</p>	<p>Perfect Fourth.</p> <p>2 tones and a semitone.</p> <p>Perfect Fifth.</p> <p>3 tones and a semitone.</p>	<p>Augmented Fourth.</p> <p>3 tones.</p> <p>Diminished Fifth.</p> <p>2 tones and 2 semitones.</p>
<p>Diminished Fifth.</p> <p>2 tones and 2 semitones.</p> <p>Augmented Fourth.</p> <p>3 tones.</p>	<p>Perfect Fifth.</p> <p>3 tones and a semitone.</p> <p>Perfect Fourth.</p> <p>2 tones and a semitone.</p>	<p>Augmented Fifth.</p> <p>3 tones and 2 semitones, the 2d chromatic.</p> <p>Diminished Fourth.</p> <p>1 tone and 2 semitones.</p>
<p>Minor Sixth.</p> <p>3 tones and 2 semitones.</p> <p>Major Third.</p> <p>2 tones.</p>	<p>Major Sixth.</p> <p>4 tones and a semitone.</p> <p>Minor Third.</p> <p>1 tone and a semitone.</p>	<p>Augmented Sixth.</p> <p>4 tones and 2 semitones, the 2d chromatic.</p> <p>Diminished Third.</p> <p>2 semitones.</p>
<p>Diminished Seventh.</p> <p>3 tones and 3 semitones.</p> <p>Augmented Second.</p> <p>1 tone and 1 chromatic semitone.</p>	<p>Minor Seventh.</p> <p>4 tones and 2 semitones.</p> <p>Major Second.</p> <p>1 tone.</p>	<p>Major Seventh.</p> <p>5 tones and 1 semitone.</p> <p>Minor Second.</p> <p>1 semitone.</p>

1 tone. Octave.

Unison.

The semitones which are not designated are all diatonic.

The other intervals, which might be set down, are not in use, or, at most, very rarely. It is important to know by heart, and above all to understand, of what the intervals are composed, and what is the character of the semitones, whether chromatic or diatonic.

The pupil has here a rule which will aid the memory of the inversions. It is simple and easily applied.

Rule.—Add the interval to its inversion and the sum must be *nine*.

EXAMPLE.

Unison is represented by the number 1
And its inversion is the number 8

The "Second" is represented by 2
Its inversion by 7

The "Third" is represented by 3
Its inversion by 6

Sum $\frac{9}{9}$ Sum $\frac{9}{9}$ Sum $\frac{9}{9}$

And thus with all the others.

KEY TO THE DIFFERENT INTERVALS.

It has been noted that there are eight kinds of intervals, varying by a semitone, more or less. To learn these is very difficult, but I here present a key, the use of which renders the acquisition certain and lasting.

All the natural intervals in the major gamut :



These are major intervals, with the exception of the fourth and fifth, which in French are commonly termed "*juste*." The word is translated here "perfect." They may be otherwise designated as fixed or unalterable.

By raising the major intervals a semitone they become *augmented*; by lowering them a semitone they become *minor*; and two semitones, they become *diminished*.

The perfect or fixed intervals cannot be either major or minor: they are augmented by raising them a semitone, and diminished by lowering them a semitone. This is shown in the examples of the different intervals given in the preceding tables.

I have found the rules here stated of great utility in teaching the intervals, and I recommend to the professor to adopt them.

KEY TO THE NUMBER OF TONES AND SEMITONES IN
THE INTERVALS.

STUDENTS having difficulty in remembering the components of all the intervals, it will suffice if they learn perfectly the three principal, namely:—the major third, composed of two tones; the perfect fifth, composed of three tones and one semitone; and the octave, composed of five tones and two semitones. The other intervals may be referred to these three, and thus be retained.

OF ACQUIRING THE INTERVALS IN SINGING.

THE intervals, which it is most important to attain in singing, are found in the following chords,



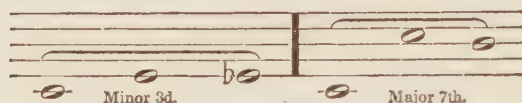
In the 1st of these chords are the intervals of the third, the fifth, and the octave. In the 2d, are the fourth and sixth: in the 3d, is the minor seventh.



The intervals besides these, are the minor third and the major seventh.



These two intervals the pupil may easily acquire, by descending from the major 3d a chromatic semitone, to make the minor 3d; and by descending from the octave a diatonic semitone, to make the major 7th.



By similar means other intervals, as the augmented and diminished 4th, 5th, and 6th, may be learned as soon as the pupil is familiar with their formation by the study of the foregoing table.

The teacher will do well to familiarize the pupil's ear with the intonation of each of these chords separately, expressing the intervals which compose them by the names of the notes and in changing the bass.

Example.

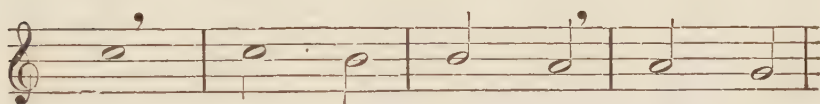
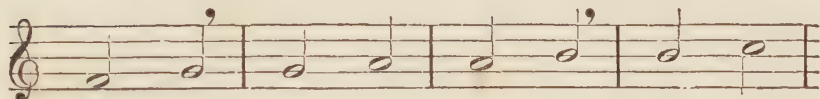
	1st chord.				2d.			3d.				
	sol	si	re	sol	lab	reb	fa	lab	mi	sol#	si	re#

The musical staff shows three chords: 1st chord (sol, si, re), 2d. (sol, lab, reb), and 3d. (fa, lab, mi). The notes are written on a staff with a key signature of one sharp (F#) and a common time signature (C). The notes are: sol (F), si (G), re (A), sol (F), lab (E-flat), reb (D-flat), fa (C), lab (B-flat), mi (D), sol# (F#), si (G), re# (A#).

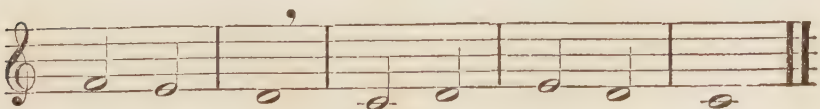
The same with the other chords.

NEW SERIES OF INTERVALS WITHOUT RECOURSE TO THE
NAMES OF THE NOTES.

No. 16.

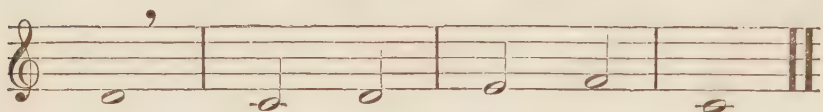
*Moderato.*EXERCISE
IN
SECONDS.

No. 17.

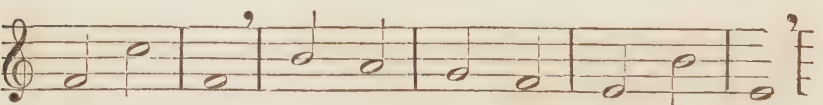
EXERCISE
IN
THIRDS.

Same movement for this series of intervals.

No. 18.

EXERCISE
IN
FOURTHS.

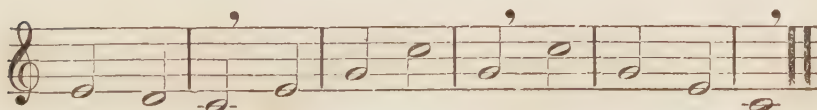
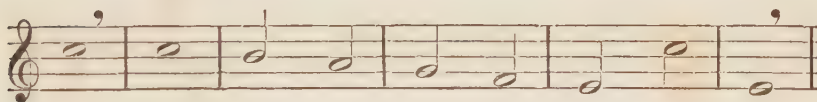
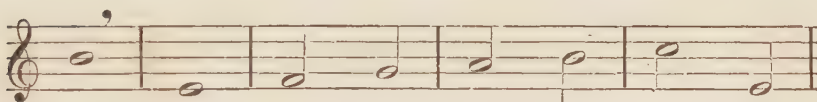
No. 19.

EXERCISE
IN
FIFTHS.

• Be sure that the intervals from MI to FA and from SI to DO are true.

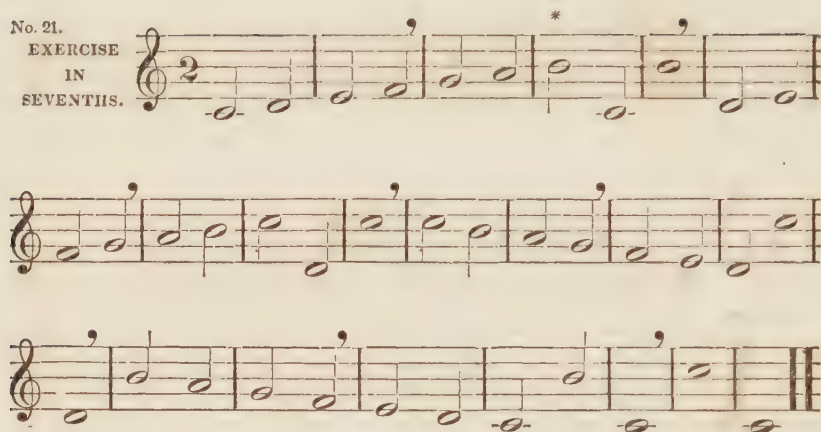


No. 20.

EXERCISE
IN
SIXTHS.

" This exercise may be accompanied in unison to assist a perfect intonation.

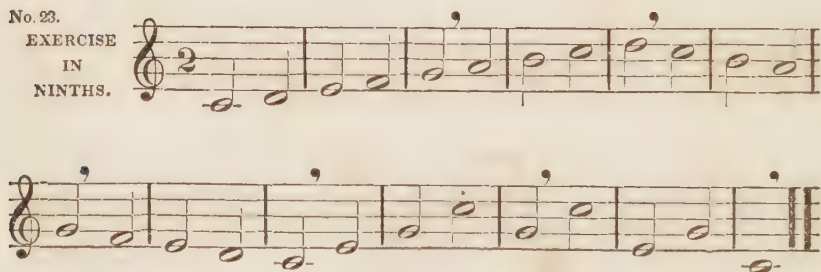
No. 21.

EXERCISE
IN
SEVENTHS.

No. 22.

EXERCISE
IN
OCTAVES.











No. 23.

EXERCISE
IN
NINTHS.

* The interval of the major seventh is very difficult to reach exactly, and too much pains cannot be taken in acquiring the true intonation of it.

OF TIMES.

THERE are three kinds of time ; that which has two beats in the bar, that which has three beats, and that which has four beats.

	Double time.	$\frac{2}{4}$ time.	$\frac{3}{4}$ time.	$\frac{3}{8}$ time.	Common time.
SIMPLE TIMES.					
COMPOUND TIMES.					

The BAR is a straight line drawn across the staff. The space between two such lines is also called a bar : and the value of the notes or rests contained in it, is indicated by the Time-figures following the clef.

The times which are noted by a simple fraction are easily understood.

The lower figure signifies the division of the semibreve into parts, and the upper the number of the parts in the bar.

If the lower represents 1, it is the whole semibreve ; if 2, the half of the semibreve, or a minim ; if 4, the fourth of the semibreve or a crotchet ; if 8, the eighth of a semibreve, or a quaver ; if 16, the sixteenth of a semibreve, or a semiquaver.

$\frac{2}{4}$ time has two-fourths of a semibreve ; that is, two crotchets in the bar. $\frac{3}{4}$ time has three-fourths of the semibreve ; that is, three crotchets in the bar. $\frac{6}{8}$ time has six-eighths of the semibreve ; that is, six quavers in the bar. $\frac{12}{8}$ time has twelve-eighths of the semibreve ; that is, twelve quavers in the bar. $\frac{3}{8}$ time has three-eighths of the semibreve ; that is, three quavers in the bar.

In compound time, the upper figure is composed of treble the first of a simple time, and the lower figure of double the lower of a simple time.

Example.— $\frac{2}{4}$ is a simple time.

This time compounded becomes $\frac{6}{8}$ treble of $\frac{2}{4}$.
double of $\frac{4}{4}$.

When the upper figure of any time is an odd number, there are three beats in the bar.

When the figures are even numbers, there are two beats, except $\frac{12}{8}$ and $\frac{4}{4}$ (or common) times, which have four beats.

Let the pupil observe that the value of every beat in compound time is one-half more than in simple time. Thus, if two crotchets make a bar in simple time, three are required in compound time.

The following table illustrates this rule.

THE A B C OF MUSIC.

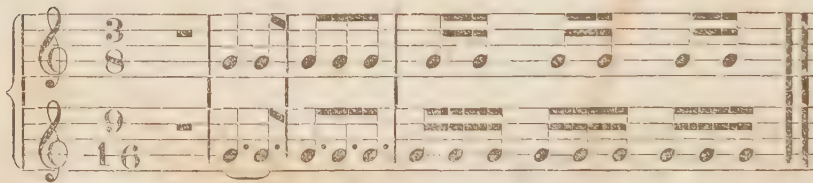
OF TIMES,

WITH COMPARISONS OF THE SIMPLE AND THE COMPOUND.

TIMES OF TWO BEATS.



TIMES OF THREE BEATS.



TIMES OF FOUR BEATS.



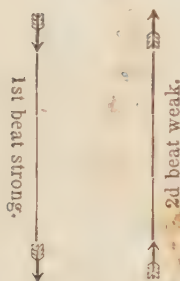
In ancient music there were other times not now in use; for example, $\frac{233}{112}$. The time $\frac{3}{2}$ is still employed occasionally.

The pupil will remark that the semibreve rest is used to express a silent bar, both in simple and compound times, whether the bar be more or less than the semibreve. The rest indicates silence through the whole bar, whatever may be the time.

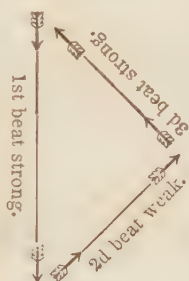
This rule does not apply to the division of the rests. Thus to express a rest of half a bar in $\frac{2}{4}$ time, a crotchet rest is used and not a minim rest. The same remark applies to all other rests.

MODE OF BEATING TIME.

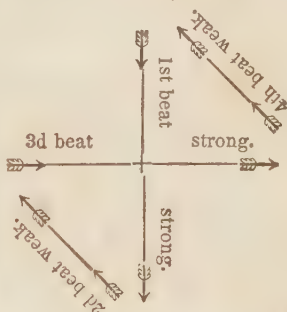
TWO BEATS.



TRIPLE TIME.



COMMON TIME.



The strong beat indicates the accentuation.

I cannot too earnestly recommend to the professor the greatest exactitude in beating time. It is requisite that every beat should be precise and decided, without any wavering or irregularity in the motion of the hand. Equal care should be taken to preserve the same interval throughout between the beats, so that the time of the piece may not vary. Attention to this rule enables the pupil to regulate his singing by the movement of the hand, (as of a metronome,) and not the reverse,—to regulate the movement of the hand by the singing.

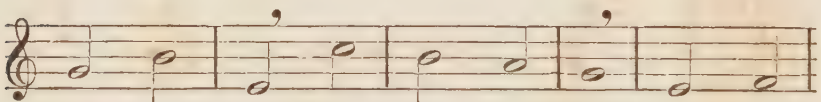
Moderately slow.

No. 24.

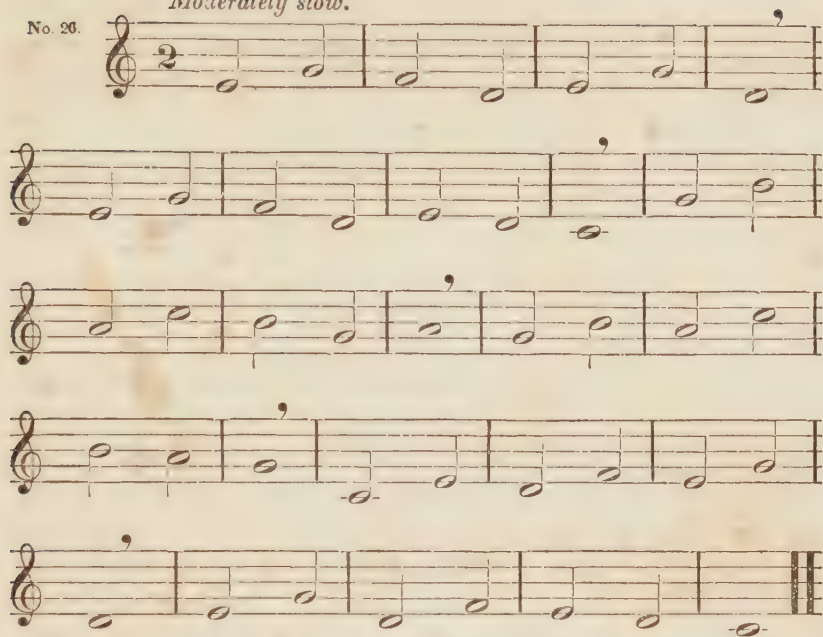




No. 25. *Moderately slow.*



When the pupil can sing these lessons, the teacher should make him write notes with the names under them.

No. 26. *Moderately slow.*

Stop the pupil frequently in the course of this lesson, to be assured that he follows the notes, and is not repeating by ear.

No. 27. *Moderately slow.*

Give the pupil for an exercise the writing of the gamut in Do, ascending and descending; make him observe that the two semitones are from *Mi* to *Fa*, and from *Si* to *Do*, and show him that in the gamut of every key, the intervals from the third to the fourth, and from the seventh to the eighth notes are semitones.

OF THE SHARP #, THE FLAT b, THE NATURAL ♮.

If the keys of a piano are observed, it may be seen that between every two forming a whole tone, there intervenes a key which is higher than one and lower than the other. This key between the two does not take a distinct or independent name, but is designated both by the one above and the one below, being called the *sharp* of the one, and the *flat* of the other.

To designate that a note is made sharp, that is, raised a semitone, this mark (#), called a sharp, is placed before it; and to make a note flat, that is, to lower it a semitone, this mark (b) is placed before it. To counteract either of these marks, that is, make the note as it was originally, this mark (♮), called a natural, is placed before it.



These three marks or signs #, b, ♮, are called accidents, because they accidentally change the sound of the notes.

If to the diatonic scale on the keys of a piano the sharp and flat keys be added, it becomes chromatic, which consists of successive semitones.

PLAN OF AN OCTAVE ON THE PIANO.

DIATONIC SCALE.

DO RE MI FA SOL LA SI DO

CHROMATIC GAMUT.

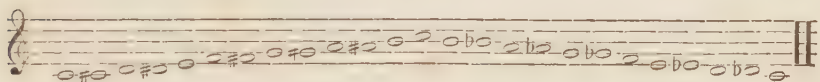
By Sharps.

DO DO# RE RE# MI FA FA# SOL SOL# LA LA# SI DO

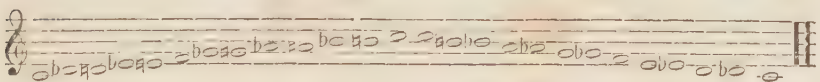
By Flats.

DO DO^b RE^b RE^{bb} MI^b MI^{bb} FA^b FA^{bb} SOL^b SOL^{bb} LA^b LA^{bb} SI^b SI^{bb} DO

It is usual to write the chromatic gamut with sharps in ascending, and with flats in descending.



EXERCISES IN READING THE SHARPS AND FLATS.



Let these gamuts, ascending and descending, be learned by heart, and in order to facilitate the study: observe to the pupil that between the **MI** and the **FA**, and between the **SI** and the **DO** on the piano, there are no black keys.

Thus in ascending the chromatic gamut of **DO**, all the keys except **MI** and **SI** have sharps: and in descending all have flats except **DO** and **FA**.

COMMON TIME, OR FOUR BEATS IN THE BAR.

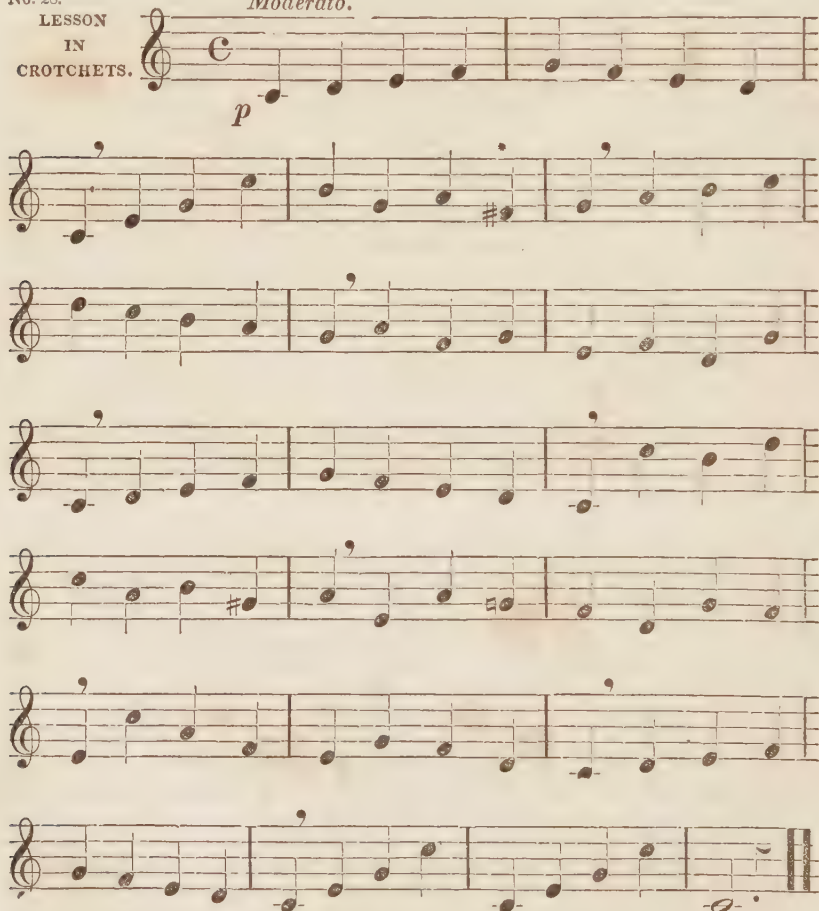
In common time a semibreve fills the bar, and there is a crotchet for each beat.

Let the pupil understand that the sharp raises the note a semitone.

This time may be marked $\frac{4}{4}$, that is, four-fourths of a semibreve, or four crotchets in the bar.

No. 23.

LESSON
IN
CROTCHETS.

Moderato.

• The sharp raises the note a semitone.

No. 29

Moderato.

D

No 31. *Moderately slow.*

p

The musical score for No. 31 is written on a single treble clef staff with a 2/4 time signature. It consists of eight measures. The first measure starts with a piano (*p*) dynamic marking. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The second measure: D4 (half), C4 (half). The third measure: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The fourth measure: C4 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The fifth measure: D4 (half), C4 (half). The sixth measure: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The seventh measure: C4 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The eighth measure: D4 (half), C4 (half). The score ends with a double bar line.

• The flat lowers the note a semitone; it is the opposite of the sharp.

No. 32.

*Moderately slow.*LESSONS IN
CROTCHETS
AND MINIMS.

The musical score for Lesson No. 32 is written on seven staves in treble clef, 2/4 time. The tempo is marked 'Moderately slow.' and the first staff begins with a piano (p) dynamic marking. The melody is composed of crotchets and minims, with a key signature of one sharp (F#). The piece concludes with a double bar line on the seventh staff.

In order to practise without the aid of the teacher, the pupil should be made to *read* the lesson, beating time and naming the notes, without singing them.

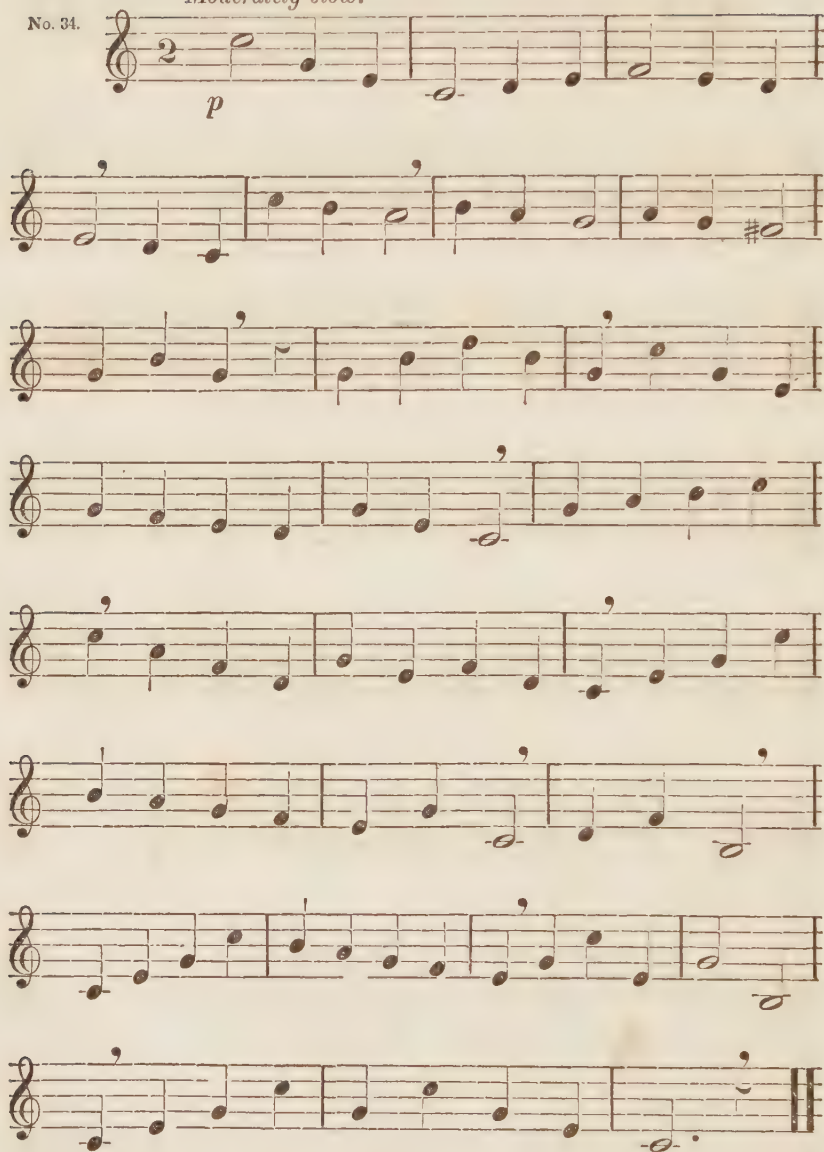
No. 33.

Moderately slow.

REVIEW OF THE PRECEDING LESSONS.

Moderately slow.

No. 34.



Make the pupil analyze the bars, that he may know well the divisions and the complement of them.

Note well the beats throughout this lesson.

Moderately slow.

No. 35.

p

The musical score for No. 35 is a piano exercise in common time (C). It consists of nine staves, each with four measures. The notes are quarter notes, and the exercise is marked *p* (piano). Fingerings are indicated by numbers 1-4 above the notes. The key signature has one flat (B-flat). The notes on the staves are as follows:

- Staff 1: C4, D4, E4, F4
- Staff 2: G4, A4, B4, C5
- Staff 3: B4, A4, G4, F4
- Staff 4: E4, D4, C4, B3
- Staff 5: A3, G3, F3, E3
- Staff 6: D3, C3, B2, A2
- Staff 7: G2, F2, E2, D2
- Staff 8: C2, B1, A1, G1
- Staff 9: F1, E1, D1, C1

After having said this lesson in common time, let it be repeated in $\frac{2}{4}$ time.

OF THE DOT

A dot added to a note or rest increases the length one-half.

The semibreve rests and the minim rests are not dotted.

The second dot is half the value of the first.

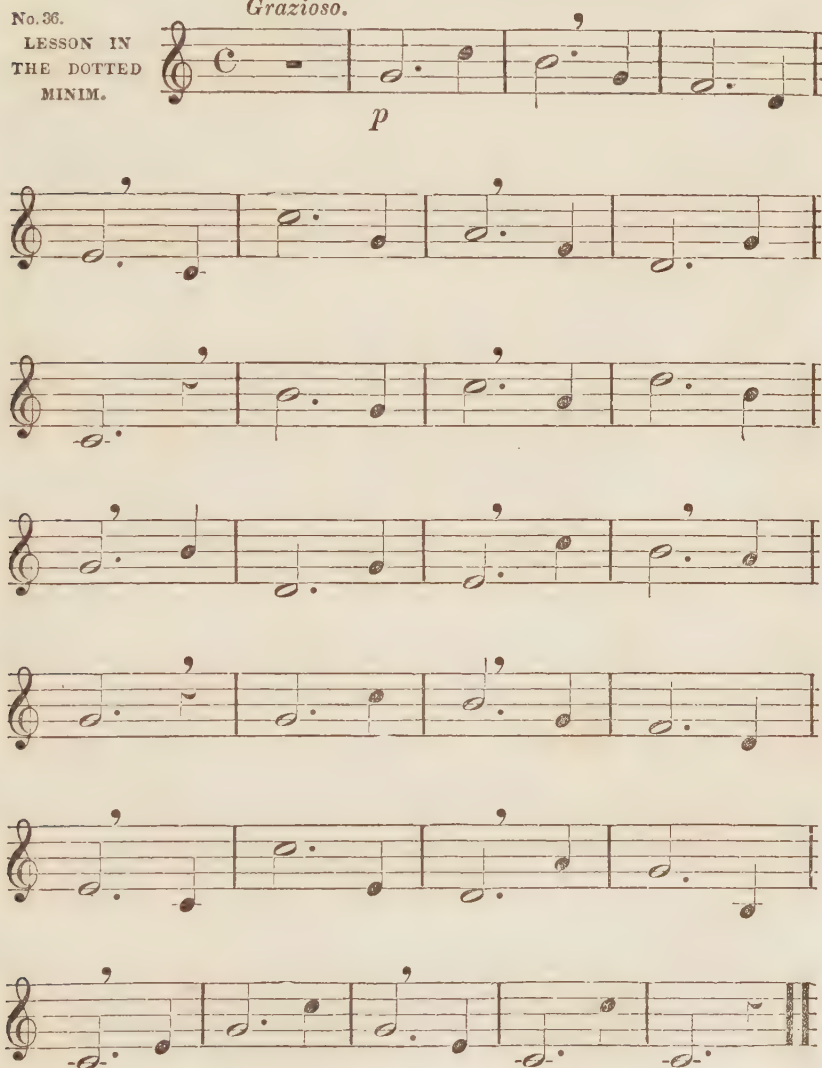
This image shows a page from a musical manuscript, likely a score for a multi-measure rest or a complex rhythmic exercise. The page is divided into five vertical systems, each containing multiple staves. The notation is dense and includes various musical symbols such as notes, rests, and bar lines. The paper is aged and yellowed, with some visible wear and tear. The notation is written in a style that suggests it might be from a 19th or early 20th-century manuscript.

If a third dot is used, its value is half of the second.

As the dot increases the length of the note one half, a dotted minim equals three crotchets. It counts, therefore, three beats.

No. 36.

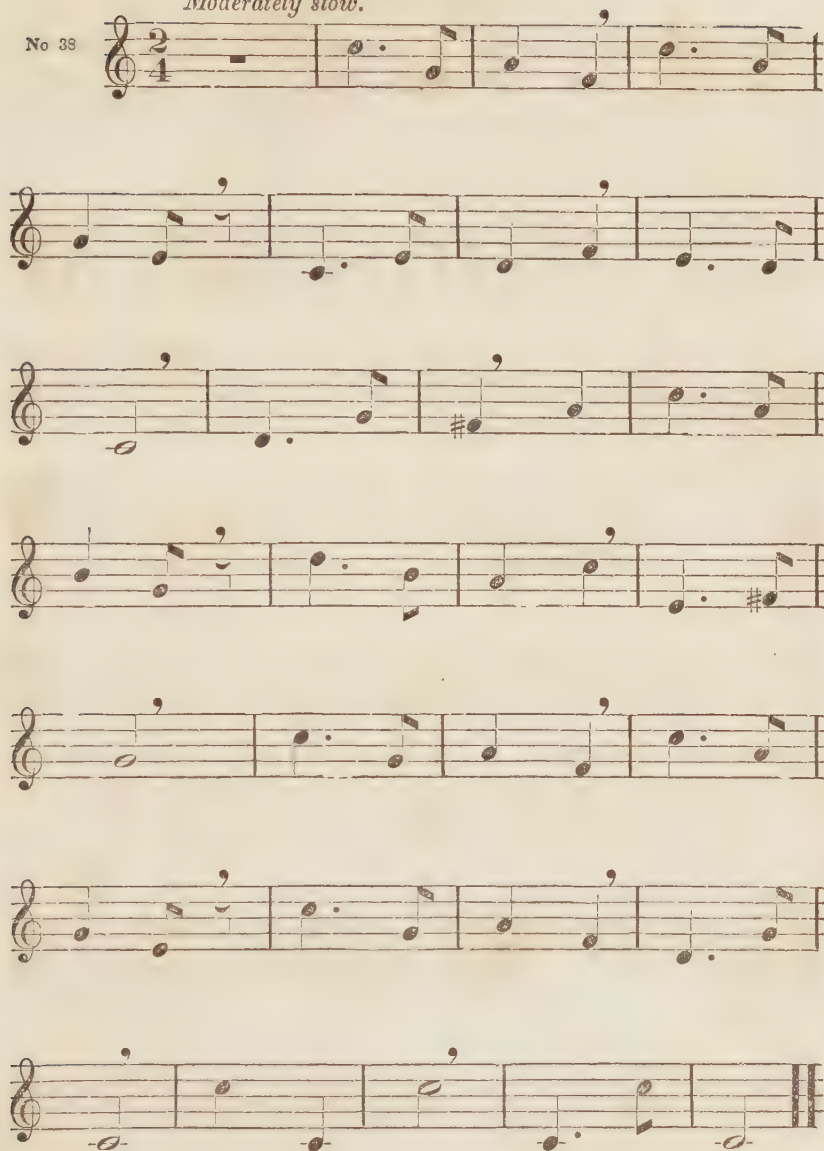
LESSON IN
THE DOTTED
MINIM.

Grazioso.

If the pupil has difficulty in learning these lessons, he should be made to analyze the time.


Moderately slow.

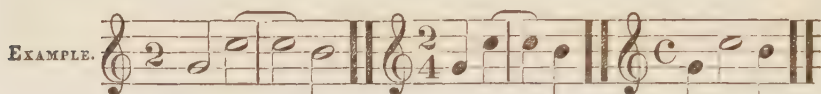
No 38



I recommend that the value of the notes be analyzed, in order to divide the bar perfectly and beat the time correctly.

THE A B C OF MUSIC.
OF THE SYNCOPE.

The syncope is the union of two notes blended together, the second being a continuation of the first, with a *beat* between them. When the syncope operates from the end of one bar to the beginning of the next, it is marked by this sign .



This syncope is in its regular form. It is also written in unequal divisions.



No 39.

LESSON FOR THE
STUDY OF SYNCO-
PATED MINIMS.

This is one of the great difficulties in elementary music. If the pupil cannot at first overcome it, pass it over, and return to it afterwards. Mark the syncopated note strongly.

No. 40.

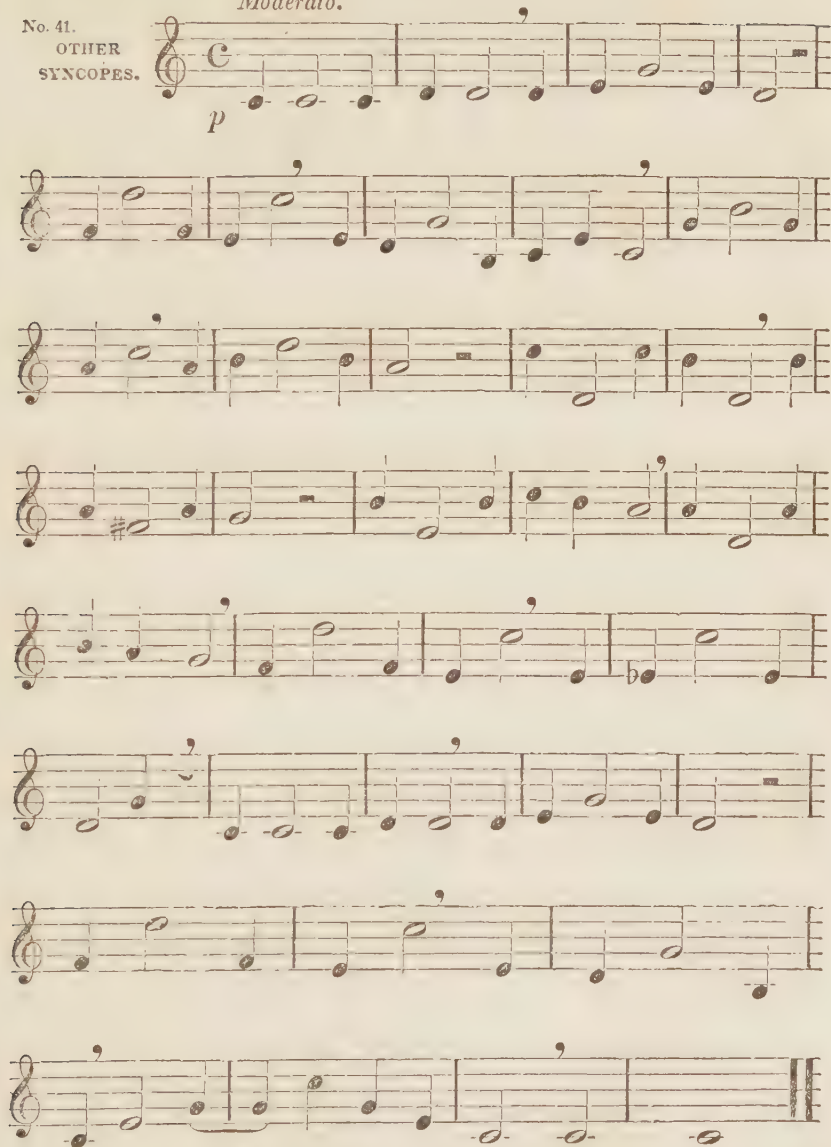
LESSON FOR THE
STUDY OF SYNCO-
PATED CROTCHETS.

The same example as in Exercise No. 37; the crotchet takes the place of a minim.

Make the syncopes emphatic.

No. 41.
OTHER
SYNCOSES.

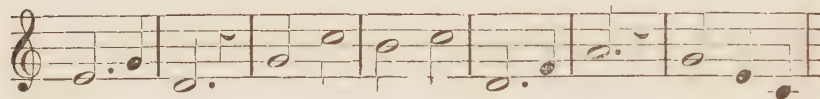
Moderato.



Let the pupil sing this exercise twice; the first time as it is written, the second in $\frac{2}{4}$ time.

Moderately slow.

No. 42.

*p*

Sing this lesson both in $\frac{4}{4}$ and in $\frac{2}{4}$ time.

OF THE FORMATION OF THE MAJOR GAMUT.

Observe that in commencing the gamut of *do* on any other note than *do*, the intervals of five tones and two semitones, pertaining to the formation of the diatonic gamut, are no longer followed.

Model Gamut.

Imitation Beginning on *sol*.

Imitation Beginning on *fa*.

In these imitations, in order to make the intervals relatively the same as in the gamut of *do*, it is necessary to make the *fa* sharp in the gamut of *sol*, and the *si* flat in the gamut of *fa*.

EXAMPLE.

Gamut in *do* major.

Gamut in *sol* major.

Gamut in *fa* major.

But it is customary to place the accidents after the *clef*. They then become the characteristic sign of the *key*, and they are not repeated in the course of a piece, except when temporarily suspended by the use of a *natural*.

Key of *do*, only the clef. Key of *sol*, a sharp on *FA*. Key of *fa*, a flat on *SI*.

And so with the other gamuts.

fa do sol re la mi si

1 2 3 4 5 6 7

The sharps ascend by fifths.

si mi la re sol do fa

1 2 3 4 5 6 7

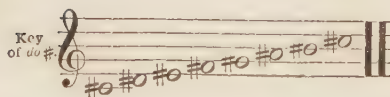
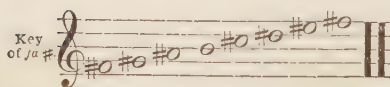
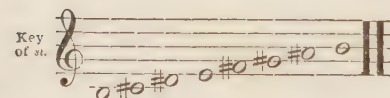
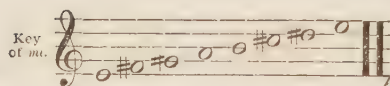
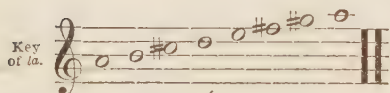
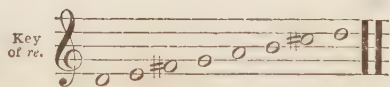
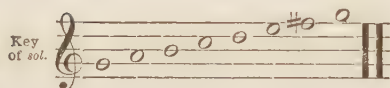
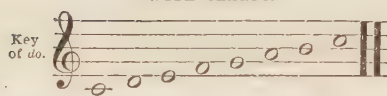
The flats ascend by fourths.

Let the sharps and flats be learned by heart so that the pupil may repeat them rapidly.

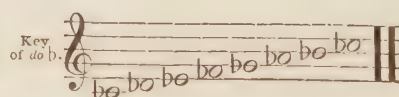
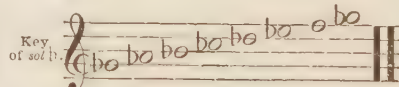
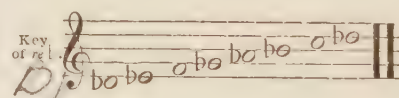
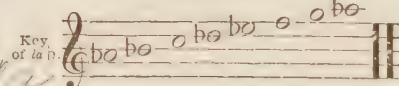
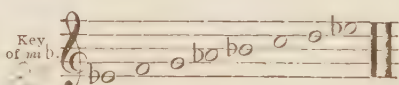
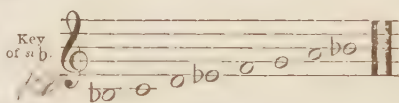
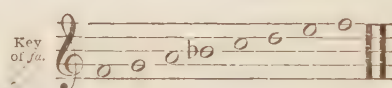
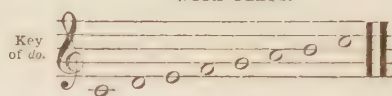
Observe to the pupil that the flats are placed in an order the reverse of the sharps. Observing the example, it will be seen that the first sharp becomes the last flat, and the first flat the last sharp; and so of the others.

TABLE OF GAMUTS, WITH SHARPS AND WITH FLATS.

WITH SHARPS.

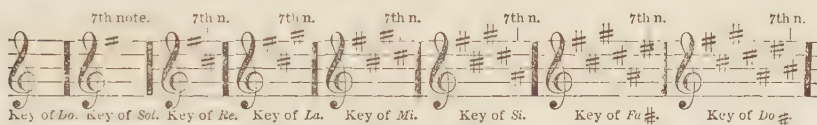


WITH FLATS.

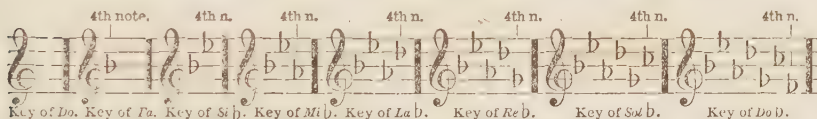


RECAPITULATION.

The first SHARP is placed on *fa*, the second on *do*, the third on *sol*, the fourth on *re*, the fifth on *la*, the sixth on *mi*, and the seventh on *si*. The second sharp is never placed after the clef, without the first, nor the third without the second and the first, and so on. The last sharp is placed on the seventh note. Thus, when there is one sharp, it indicates the key of *sol*, the octave or tonic of which is one semitone higher than the *sensible note*. The seventh is thus called because it makes the ear sensible of the want of the tonic or key note.



The last flat is always placed on the fourth note of the gamut of which it designates the key; and the next to the last flat always indicates the line or space to which the key note belongs.



It may be seen that the sharps are added by ascending fifths, and the flats by ascending fourths.

REVIEW OF THE RULE RESPECTING SHARPS.

The last sharp after the clef is placed on the sensible note. The key of *sol* having one sharp, that sharp is therefore *fa* #. The key of *re* has two sharps; the latter of them is therefore *do* #. And so of other keys.

REVIEW OF THE RULE RESPECTING FLATS.

The flat next the last is on the same line or space with the key note. With two flats, the first (which is in that case next the last) is on the line of *si*. The key note is therefore *si* b. With three flats, the next to the last is on the space of *mi*. The key note is therefore *mi* b.

This rule is invariable up to seven flats.

It is only necessary to remember that one flat indicates the key of *fa* major.

The professor should feel assured that the pupil understands the meaning and relations of the tonic and the sensible note.

NOTE.—The experience of every teacher of children proves that they learn rules in rhyme more readily, and retain them more certainly, than in any other form. The following may be adopted to impress the flat and sharp keys on the memory.

[F. D.]

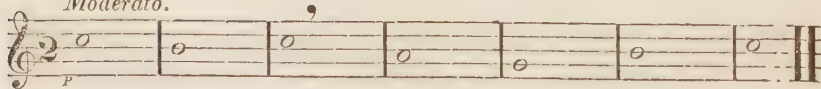
RULE FOR THE KEYS WITH SHARPS.

No sharps nor flats belong to *do* :
 One sharp the key of *sol* must show ;
re has two sharps, and *la* has three,
 In *mi* are four, and five in *si* ;
 The *fa-sharp* gamut must have six,
 And for *do-sharp* all seven prefix.

RULE FOR THE KEYS WITH FLATS.

fa-natural one flat must take.
 Two flats the key of *si-flat* make ;
mi-flat has three, and *la-flat* four,
 And with *re-flat* count still one more :
 By six the *sol-flat* scale is known,
 And *do-flat* makes all seven its own.

No. 43. THEME.
Moderato.



1st Variation.



2d Var.

3d Var.

4th Var.

5th Var. (In syncopes.)

6th Var. (In syncopes.)

7th Var.

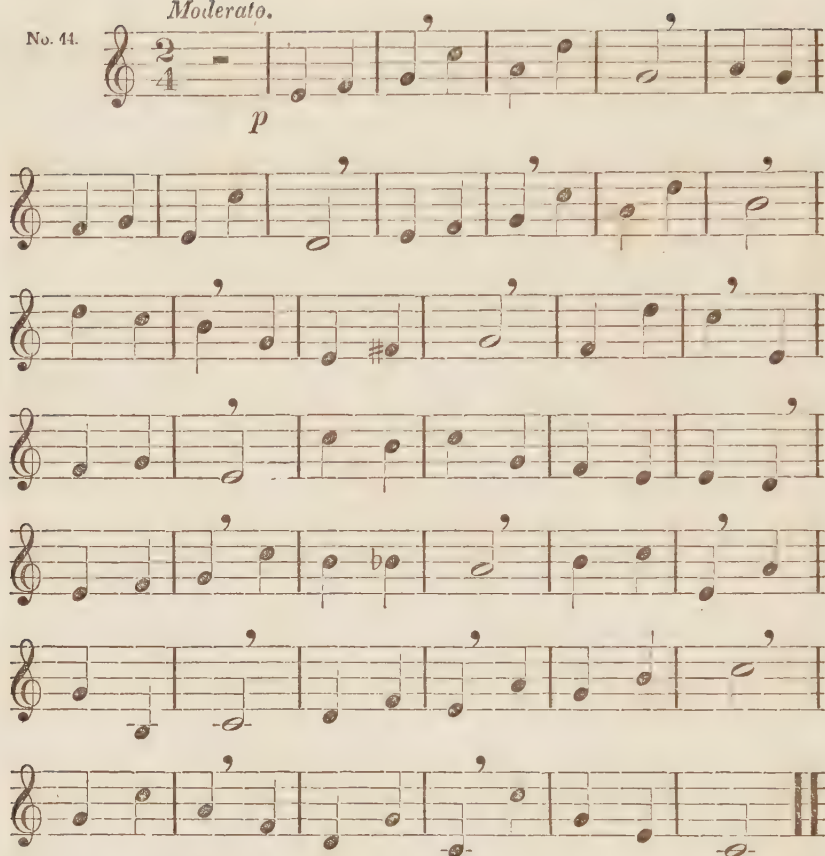
8th Var.

9th Var.

10th Var.

If the teacher finds some of these variations difficult for the pupil, they may be passed over for the time, and resumed at a later period.

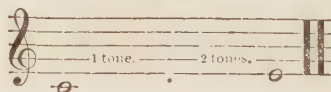
No. 14.

Moderato.

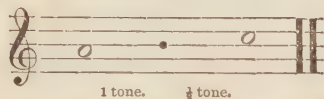
The pupil who plays the piano, may, after having recited these lessons, play them with the right hand, taking care to keep the time perfectly.

OF THE MODES.

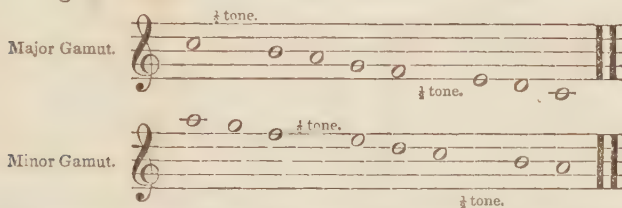
MODE signifies the relation of the tones in a gamut. The tones are major or minor. The characteristic difference between the major and minor is the nature of the interval from the first to the third note of the gamut. If that interval forms two whole tones, that is, a major third, the gamut or the mode is major.



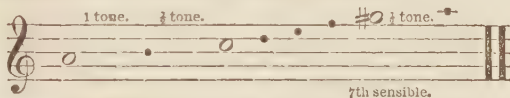
If the interval forms only a tone and a half, that is, a minor third, the gamut or mode is minor.



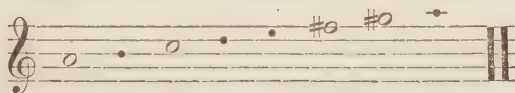
The minor gamut is based upon the model or major gamut, differing in certain intervals.



In ascending the minor gamut these intervals are modified, and the seventh (sensible note) is made sharp.



The interval from *fa* to *sol*[#] sounds harsh and abrupt, and is besides very difficult to sing, being a tone and a half. On this account it is approximated to the seventh by a semitone.



But in descending the minor gamut should invariably consist of the notes of the major gamut. For this reason *la* minor is said to be the *relative* of the key *do* major. And so every minor has its relative major key, and every major its relative minor. The relatives have always the same number of accidents placed after the clef.

DESIGNATIONS OF THE MAJOR KEYS, AND OF THE RELATIVE MINORS.

The model gamut has no accidents after the clef.	
The minor gamut in <i>la</i> , which is derived from it, has no accidents.	

RELATIONS OF THE MINOR AND MAJOR KEYS.

WITH SHARPS AFTER THE CLEF.

WITH FLATS AFTER THE CLEF.

With one sharp the key
is *sol* major, or

its relative minor, which
is *mi* minor.

With one flat after the
clef the key is *fa* major,

or its relative which
is *re* minor.

With two sharps the key
is *re* major, or

its relative *si*
minor.

With two flats the key
is *si* b major, or

sol minor.

With three sharps the key
is *la* major, or

fa # minor.

With three flats the key
is *mi* b major, or

do minor.

With four sharps the key
is *mi* major, or

do # minor.

With four flats the key
is *la* b major or

fa minor.

With five sharps the key
is *si* major, or

sol # minor.

With five flats the key
is *re* b major, or

si b minor.

With six sharps the key
is *fa* # major, or

re # minor.

With six flats the key
is *sol* b major, or

mi b minor.

With seven sharps the
key is *do* # major,

or *la* # minor.

With seven flats the key
is *do* b major, or

la b minor.

OF THE DISTINCTION BETWEEN THE MAJOR AND MINOR MODES.

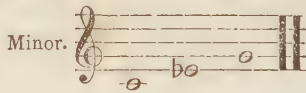
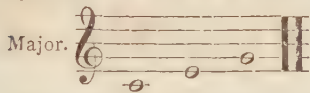
The signs following the clef are not sufficient of themselves to show whether a piece is in the major or the minor mode.

It is necessary to look over the piece and find the notes forming the perfect chord;—that is the chord of the tonic—being the key-note, the third and the fifth.



The melody or the accompaniment should indicate one or the other of these chords.

The teacher should strike major and minor chords frequently, and ask the pupil to distinguish them, in order to make him sure of the major and minor thirds. It may be observed that the major chord has a brilliancy which does not belong to the minor.



The minor chord has a more sad or melancholy effect.

	sol major.		re major.		la major.	
Perfect chord of do major.						
Perfect chord of la minor, the relative of do major.	mi minor.		si minor.		fa # minor.	
	mi major.		si major.		fa # major.	
	do # minor.		sol # minor.		re # minor.	
	do # major.		la # minor.			

Observe that the thirds of the relative minor chords are minor, and the thirds of the major modes are major.

fa major. sol b major. mi b major. re b major. do b major. si b major.

Observe that the third major is composed of two tones, and the third minor of a tone and a diatonic semitone.

GAMUT OF LA MINOR, THE RELATIVE OF DO MAJOR.

This gamut, being above the compass of a child's voice, should not be sung.

LESSON IN LA MINOR.

P Larghetto.

No. 45.

Let it be remembered that this lesson is in *la* minor and not in *do* major, because the *sol*, which is the fifth note of the key of *do*, or the sensible of the key of *la*, is sharp.

The rule which has been given should also be borne in mind. The accompaniment of the first bar must have *la* in the bass, and *do*, *mi*, *la* in the treble, which gives the perfect chord of *la* minor.†

To be in *do*, there should be *do*, *mi*, and *sol* natural.

* To sustain these, the ear without repeating the word.

† See large edition.

OF THE REPEAT.

The sign of a repeat or return, § placed in any part of a piece, requires that when it occurs a second time, so much of the piece should be repeated as follows from the first sign to the word *Fine*, (Italian,) signifying the end. The words *al segno* are sometimes placed over the sign. They mean "to the sign."

No. 46.

Andante. §

Al segno. §

Take care of the intonation of the sensible, that it is not too flat.

No. 47. THEME.

Andante.

1st Var.

2d Var. (In syncopes)

3d Var.

4th Var.

5th Var.



6th Var.



7th Var.



8th Var. (In syncopes.)



9th Var.



10th Var.



11th Var.



With these variations, as with those of No. 43, pass over the most difficult, if necessary.

LESSON IN SIX-EIGHT TIME.

The $\frac{6}{8}$ time is composed of $\frac{2}{4}$ time.

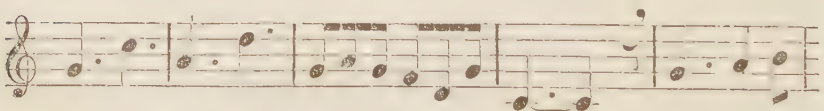
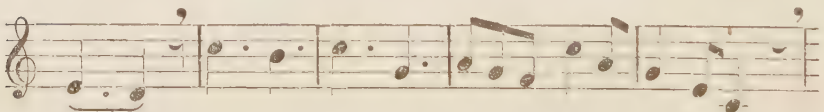
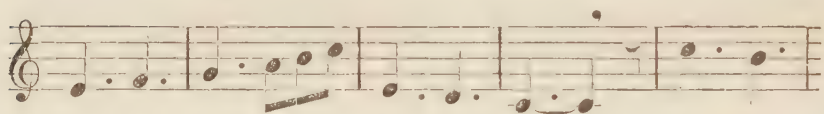
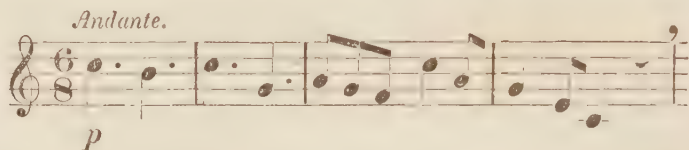
No. 43.

Andantino.

EXERCISE IN $\frac{6}{8}$ TIME.

This lesson is in *do* ; and *la* minor is discontinued. The accompaniment has therefore *do*, *mi*, *sol*, and the *sol* is natural.*

No. 49.



* For the accompaniment, see large edition.

OF THE LEGATO AND STACCATO.

The word *Legato* in Italian signifies *bound*, or united. The sign of it in music is the same as that which is called a slur in English. It is the same sign as is used with syncopes, but its effect is different. The Legato sign may embrace many notes, but the slur used with syncopes binds only two notes in the same range, the second of which is not separately enunciated.

EXAMPLE OF THE LEGATO OR SLUR.



The Staccato sign (meaning detached) is indicated by dots, and shows that the notes are to be separated.

EXAMPLES OF THE STACCATO.

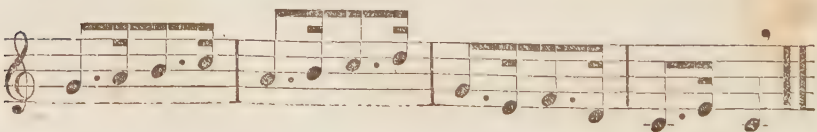
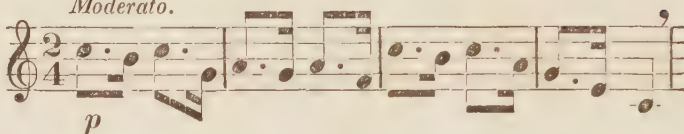


It will not be sufficient to explain these signs to the pupil. They must be learned by practice.

LESSON FOR THE STUDY OF DOTTED QUAVERS.

Separate the semiquavers clearly but delicately.

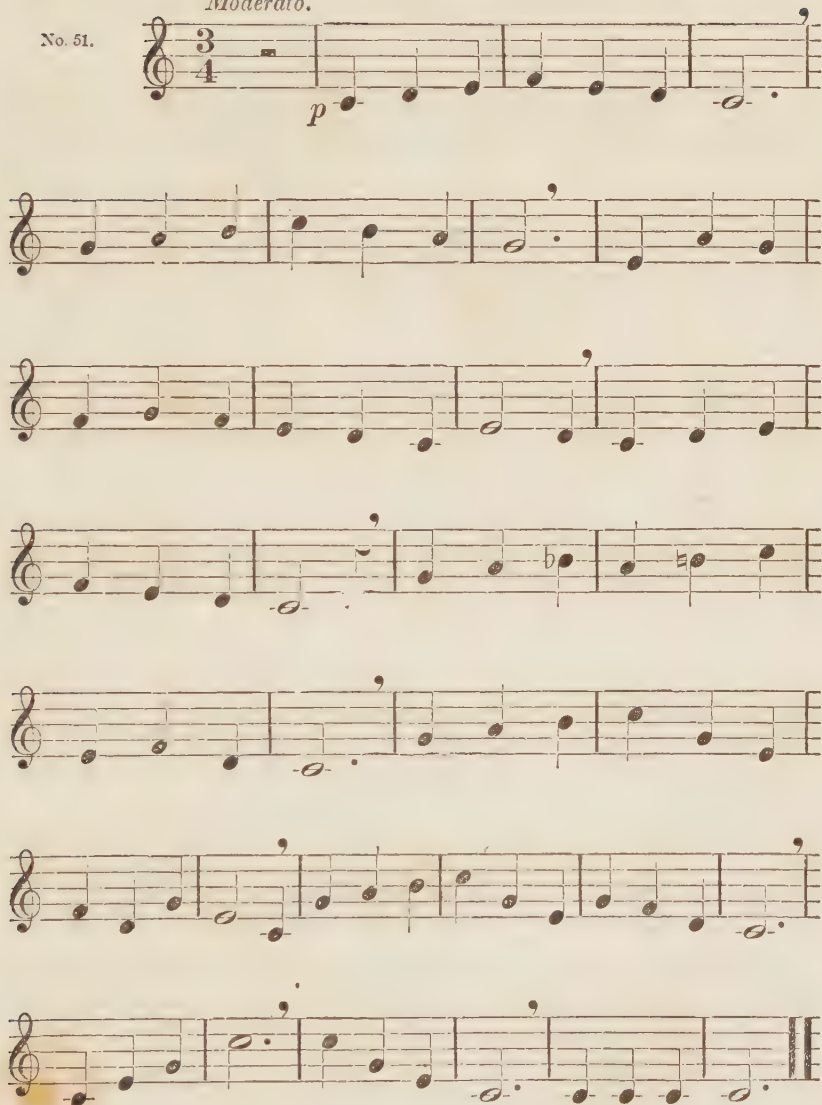
No. 50.

Moderato.

TRIPLE TIME.

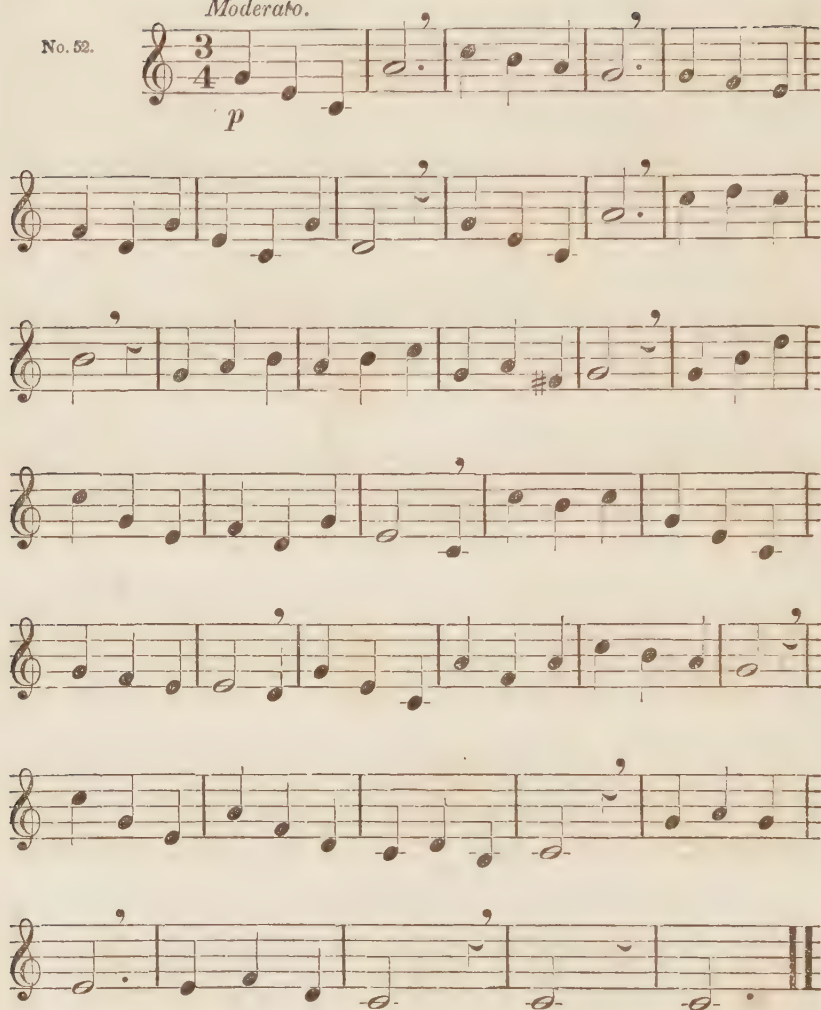
Moderato.

No. 51.



Let the triple time be here studied before the lesson is sung
and the three beats be well marked.

No. 52.

Moderato.

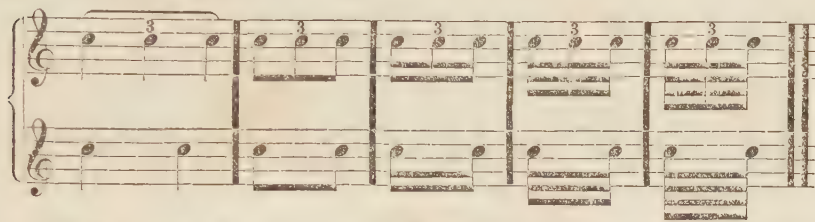
Execute for the pupil some major and minor melodies, and let him understand the difference of their intervals. This should be acquired by the ear independently of theory.

Make this effort after the major and minor chords on pages 59 and 62 are appreciated.

I regard the comprehension of these differences as incontestable evidence of the pupil's progress.

OF THE TRIPLET.

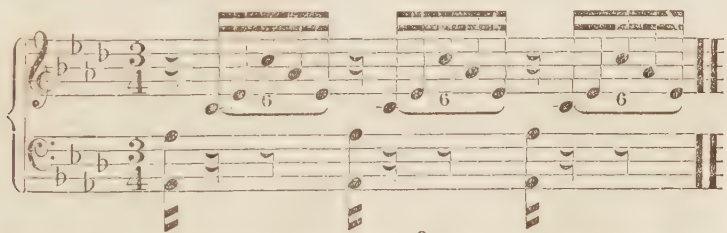
The triplet is a group of three notes which must be executed in the time of two. It is usually indicated by placing a figure 3 over the three notes.



Sometimes a kind of double triplets is employed. The figure 6 is then used.



It should be observed that the sixes must be divided into two and two, and not into three and three. Many musicians violate this rule. I would cite particularly the beautiful quartet in *Moïse*, in *la* flat, the accompaniment of which begins thus,



These groups should be divided as if they were in $\frac{9}{8}$ time, the accent falling on the rest, the *mi* and the *la*, and not on the *do* above, since with the latter accent the groups become simply double triplets.

Example.



LESSON FOR THE STUDY OF THE TRIPLET.

Allegretto.

No. 53.

The musical score for No. 53 is written on eight staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto' and the dynamics are marked 'p' (piano). The music is composed of eighth and sixteenth notes, frequently grouped in triplets as indicated by the number '3' above the notes. The first staff contains a triplet of eighth notes, followed by a triplet of sixteenth notes, and then a triplet of eighth notes. The second staff continues with a triplet of eighth notes, followed by a triplet of sixteenth notes, and then a triplet of eighth notes. The third staff features a triplet of eighth notes, followed by a triplet of sixteenth notes, and then a triplet of eighth notes. The fourth staff contains a triplet of eighth notes, followed by a triplet of sixteenth notes, and then a triplet of eighth notes. The fifth staff features a triplet of eighth notes, followed by a triplet of sixteenth notes, and then a triplet of eighth notes. The sixth staff contains a triplet of eighth notes, followed by a triplet of sixteenth notes, and then a triplet of eighth notes. The seventh staff features a triplet of eighth notes, followed by a triplet of sixteenth notes, and then a triplet of eighth notes. The eighth staff contains a triplet of eighth notes, followed by a triplet of sixteenth notes, and then a triplet of eighth notes, ending with a double bar line.

It sometimes happens that the figure 3 is not put with the triplet. The reader's knowledge must supply the omission.

To commence properly an incomplete bar, we count the beats which are wanting, and mark with greater emphasis the one corresponding with the last beat of the bar. Thus in the following example, we say or beat 1, 2, 3, 4, and then sing the quaver *la*. The same method applies to all pieces beginning with incomplete bars.

No 54. *Moderato.*

p

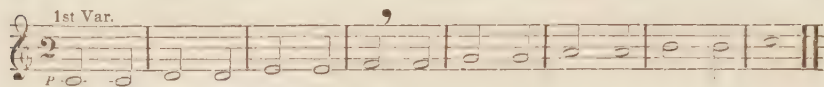
The silent beats in the beginning need not be counted.
The professor should practise the pupil in both methods.

VARIED GAMUT.

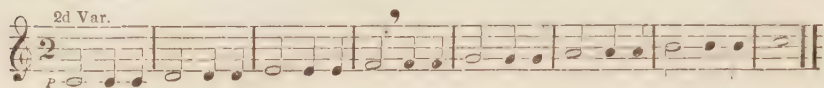
NO. 55. ASCENDING GAMUT.

Moderato.

1st Var.



2d Var.



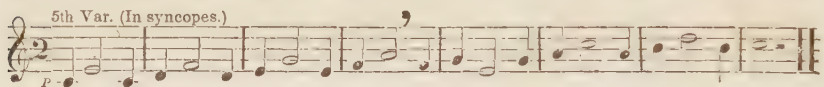
3d Var.



4th Var.



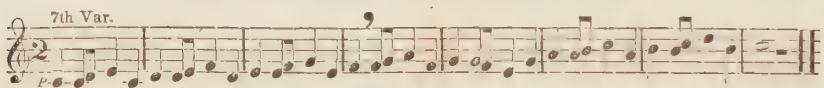
5th Var. (In syncopes.)



6th Var.



7th Var.



8th Var. (In syncopes.)



9th Var. (In syncopes.)



10th Var.



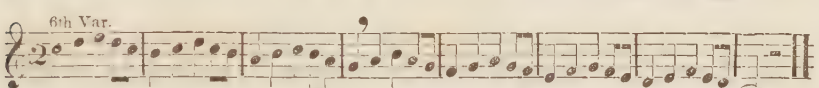
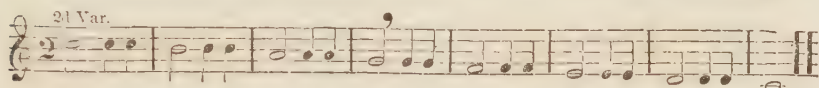
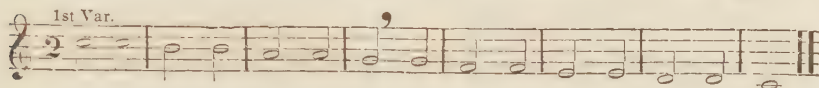
11th Var. or abstract.



These variations through two pages make one lesson as in No. 43.

SAME LESSON.

DESCENDING GAMUT.



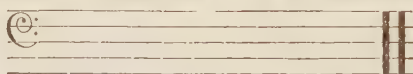
Take breath at the signs of the apostrophe.

OF SOUNDS, AND THE LINES ADDED TO THE STAVE.

MUSICAL sound is simply the result of the vibrations or oscillations of elastic and sonorous bodies, when these vibrations occur with sufficient rapidity to be appreciated by the ear.

The air, which is itself the most elastic of substances, receives the vibrations of sonorous bodies and conveys them to the ear. It is this regular motion of the air which determines what is properly called musical sound. The pitch of a sound is always in the inverse ratio of the vibrations. Thus, the fewer the vibrations of a sonorous body in a given time, the graver or lower is the sound; and the greater the number of vibrations, the sharper or higher is the sound.

The lowest sound which the ear can distinguish makes about thirty two vibrations in a second. It is thus exhibited :



 two octaves below this.

The highest note appreciable by the ear makes sixteen thousand three hundred and eighty-four vibrations in a second. It is thus exhibited :

 two octaves above this.

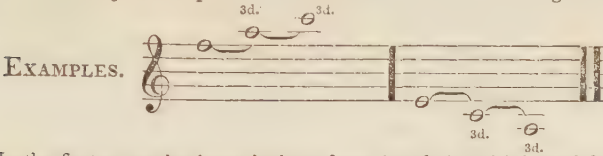


All sounds or notes are divided into nine octaves, of which the lowest and the two highest are not in ordinary use. Those which occur in practice are found between these two extremes.



In order to note these sounds, five additional lines above, and five below the stave, are used. These lines are called ledger lines above and ledger lines below.

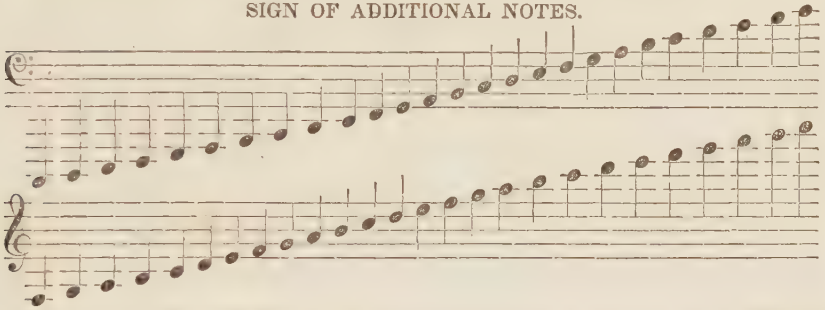
It has been remarked, that in the staff there is an interval of a third from line to line, or from space to space. The same rule exists in the ledger lines.



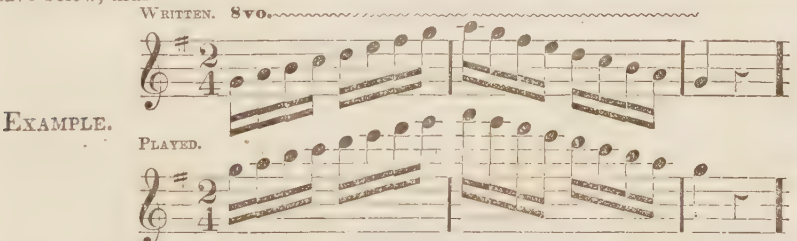
In the first example above the line, from *fa* to *la* is a third; and from *la* to *do* is a third. In the second example below the line, from *mi* to *do* and from *do* to *la* are thirds.



SIGN OF ADDITIONAL NOTES.



In instrumental music, when a series of many high notes occurs, they are written an octave below, thus:



After using the sign of the octave (8vo), when it is necessary to return to the actual pitch, the word "*loco*" is used, signifying *place*;—that is, the true position of the notes



OF THE PAUSE (POINT D'ORGUE) AND OF BARS' REST.

Bars are filled with notes or rests; but if there is silence continued through two or more bars, it is expressed either by signs or by figures as shown below.



The bar is sometimes extended or prolonged by placing over a note a sign, usually called a "pause" in English, but which has with musicians a more definite name in the French term "*Point d'orgue*." This prolongation is arbitrary.



When the *point d'orgue* is placed over a rest, it signifies that the length of the rest is also indefinite, or at the option of the performer.

The term *point d'orgue* is also applied to certain embellishments or ornaments introduced by the player or singer where the sign occurs, or may be supposed to occur. Such embellishments, which must be short and in keeping with the composition, are usually slow at the end, in order to introduce with proper effect the return to the regular movement. This, when following the *point d'orgue*, is indicated by the words "*a tempo*," meaning *in time*.

The taste and ability of an artist are particularly shown in the character and execution of these *extempore* ornaments. They should be introduced with caution. When judiciously employed they are a great merit, but a great defect composed or delivered in bad style. They should in fact, if used at all, be in all respects perfect. Simplicity should be studied in them, and they are in best taste when they do not task the full powers of an instrument or the voice.

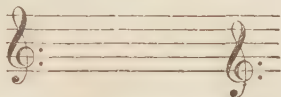
OF THE CLEFS.

There are three kinds of clefs. The clef of *sol*, the clef of *do*, and the clef of *fa*.

EXAMPLE.



The clef of *sol* has two positions; namely, the clef of *sol* second line and the clef of *sol* first line.



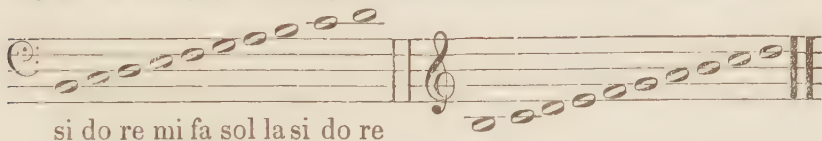
The clefs of *do* are four; namely, the first line, the second line, the third line, and the fourth line.



The clefs of *fa* are two; namely, the third line and the fourth line.



In this work I design to teach only the two principal clefs, namely, that of *sol* second line, and that of *fa* fourth line. Knowing these, the pupil is prepared for the study of piano music.

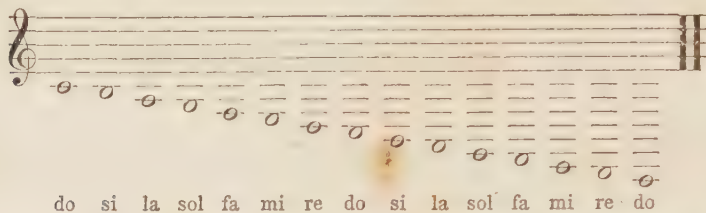


In actual pitch these two gamuts are an octave apart. But as the same voice could not execute them, they are sung in unison. The gamut on the *fa* clef is an octave below the other. That on the *sol* clef is within the true compass of a child's voice.

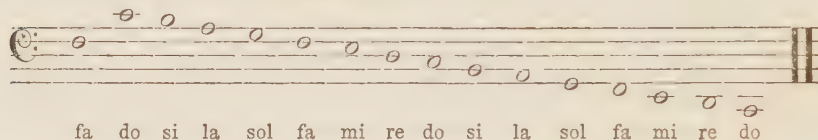
OF THE FA CLEF.

We have seen that the method of uniting notes which are higher or lower than those within the stave, is by additional lines above and below it. Thus, suppose we wish to write the

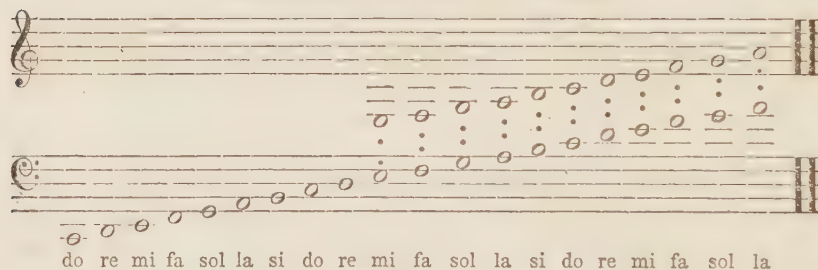
gamut of *do*, descending from the lowest *do* in the clef of *sol*, as we have seen it:—



The reading of these notes becomes impracticable; but the obstacle is overcome by placing the notes in a different position on the staff, and by substituting for the clef of *sol*, C_4 , another clef,—that of *fa*, C_3 : which has the low *fa* of the *sol* clef on the fourth line of the staff. By this means the preceding notes become easily readable, being within the limits of the staff, which itself remains unchanged.



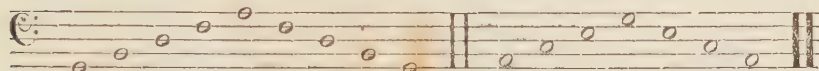
COMPARISON OF THE TWO CLEFS.



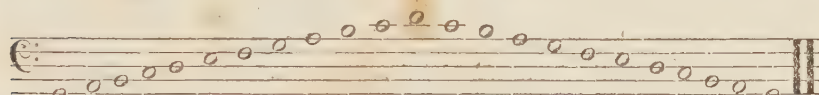
Before allowing the pupil to sing in the *fa* clef, let him study and write the notes in it, placing the names under them. Let him also make the gamuts of *do*, *sol*, *re*, *fa*, and *si b*, with their relatives, putting down the accidentals as in the clef of *sol*. The notes in the following exercise in the clef of *fa* should also be named.



fa sol la si do si la sol fa fa mi re do re mi fa

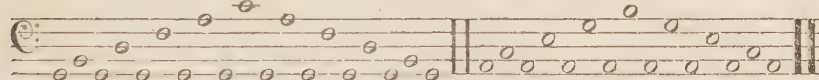


sol si re fa la fa re si sol la do mi sol mi do la

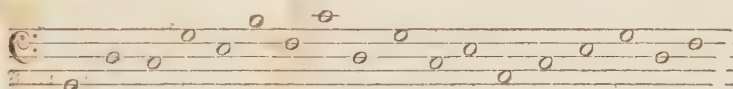


sol la si do re mi fa sol la si do re do si la sol fa mi re do si la sol

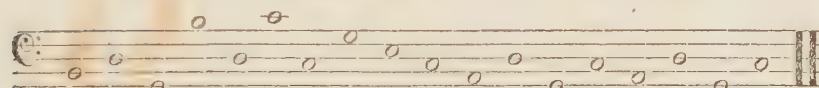
si re fa la do la fa re si do mi sol si sol mi do



sol sol sol sol sol sol sol sol sol sol la la la la la la la la

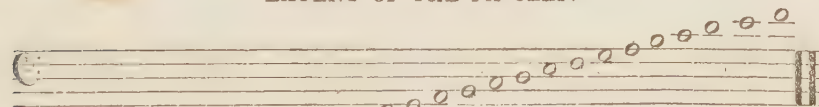


sol re do sol mi si fa do re sol do mi la do mi sol re fa



si re sol si re do do sol mi do la re sol do la re sol do

EXTENT OF THE FA CLEF.



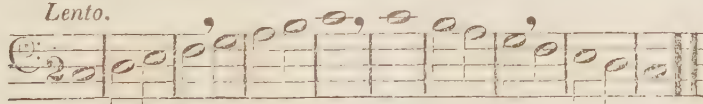
do re mi fa sol la si do re mi fa sol la si do re mi fa sol la si do re mi fa

This is the compass of pianos of six and a half octaves, but pianos of six octaves descend only to the first *fa*.

LESSON FOR THE STUDY OF THE FA CLEF.

Lento.

No 56



p

do re mi fa sol la si do do si la sol fa mi re do

Andante.

No. 57.

p do re mi do mi re do mi fa
sol la fa mi re do re mi do mi re do do la
si re si la sol fa la sol mi la fa sol mi
la sol fa mi re do mi re do re mi sol mi re do
mi fa sol la sol si do do si do mi re do

GAMUT IN SOL MAJOR.

It should be noted that this solfeggio is composed especially for children's voices, and I was obliged to limit it to their natural compass.

Larghetto.

No. 58.

sol la si do re mi re
do si la sol fa sol

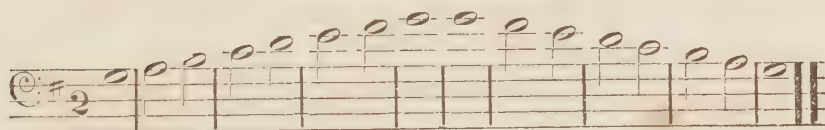
* This slur shows that the note must be continued without repeating it through two bars.

Andante.

No. 59.



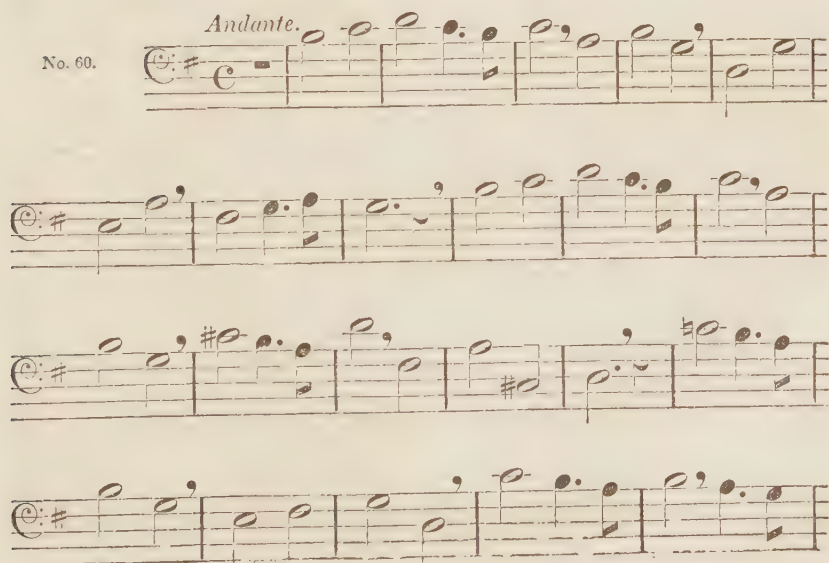
GAMUT IN SOL MAJOR.

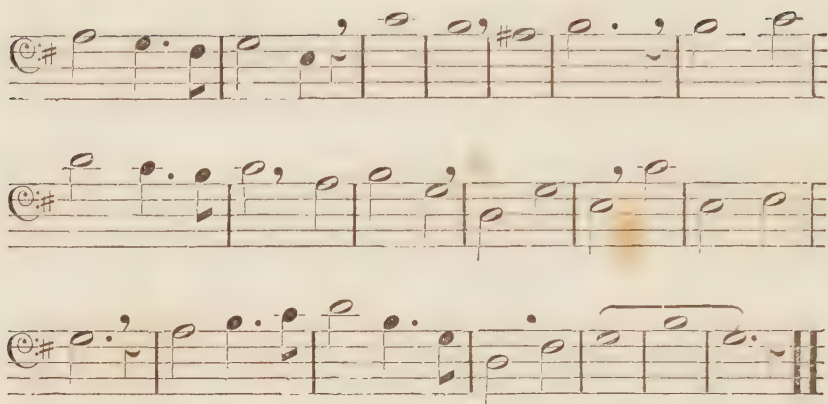


This gamut is too high to be sung.

Andante.

No. 60.





Sing this lesson twice, the second time with two beats.

When the pupil is somewhat familiar with the notes of the *fa* clef, let him study them alone, as suggested on page 40.

No 61.

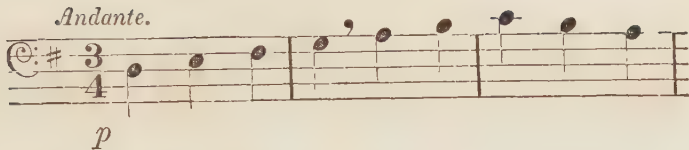
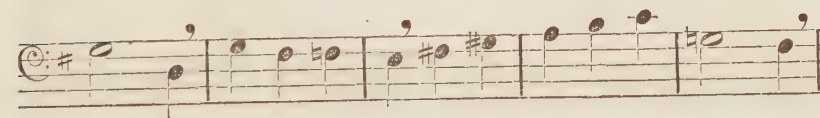
Andante.



p

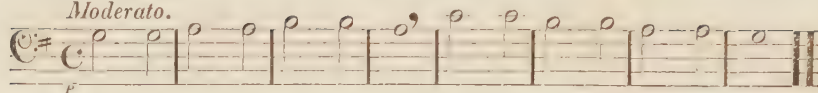


This lesson is an example of triple time, which should be well studied. See the observations on times, on page 29.

Andante.*p*

No. 63. THEME.

VARIATIONS.

Moderato.

1st Var.



2d Var. (In syncopes.)



3d Var.



4th Var.



5th Var. (In syncopes.)



6th Var.



7th Var.



8th Var. (In syncopes.)



9th Var.

10th Var. (In syncopes.)

11th Var.

12th Var. or Abstract.

GAMUT IN FA MAJOR.

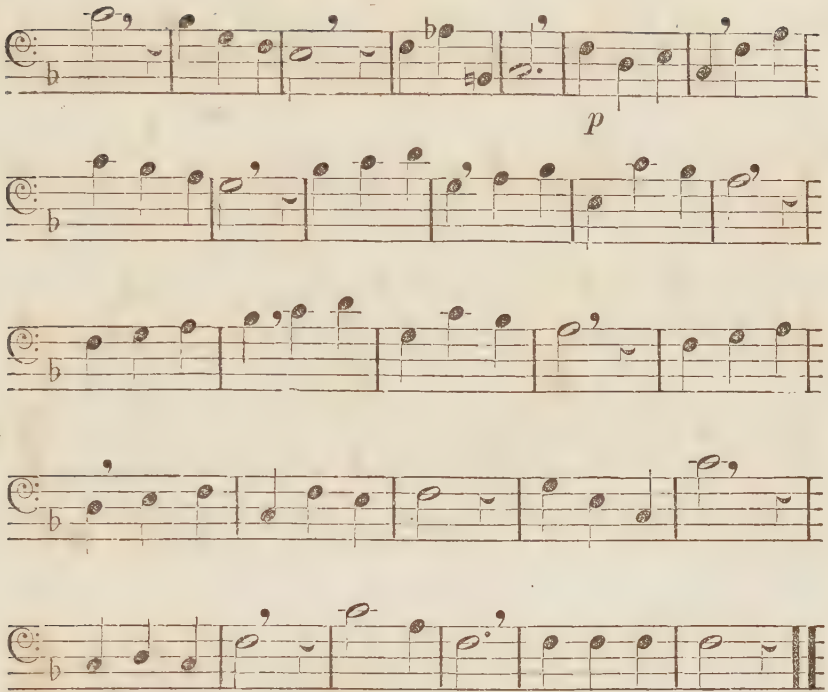
Lento.

No. 64.

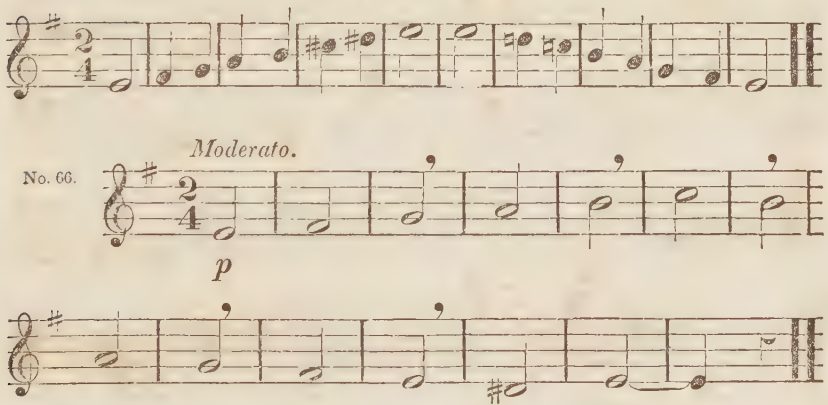
As in the gamut of *sol*, this is not complete, in order that it may be within the range of juvenile voices.

Let it be observed that the *si* must be flat in order to have a semitone between the mediant and the sub-dominant, that is, from *la* to *si* \flat .

Let the pupil write gamuts in this key, that he may perfectly understand it. The exercises should be exemplified on the piano.



GAMUT IN MI MINOR.



Remark to the pupil that from *mi* to *sol* is a minor third, being composed of a tone and a half-tone

No. 67. *Andante.*

The observations on the gamut of *mi* minor apply also to this of *la* minor.

VARIATIONS.

No. 69. THEME.
Moderato.

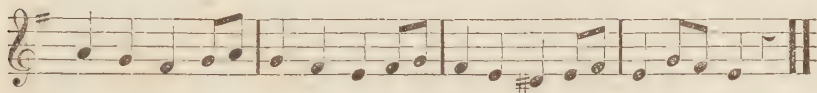
1st Var.

2d Var. (In syncopes.)

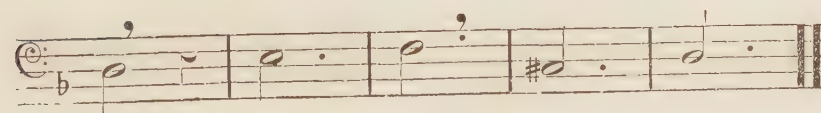
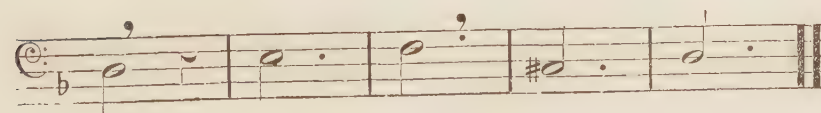
3d Var.

4th Var.

5th Var. (In syncopes.)

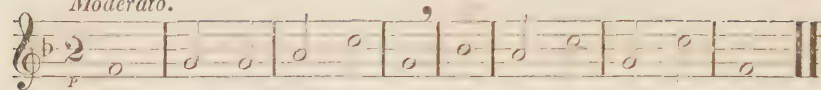


Let this be executed also in double time.

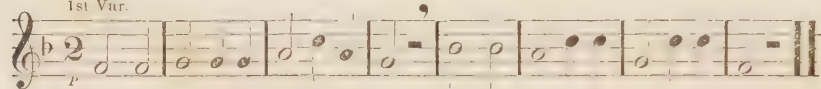


No. 71.

VARIATIONS.

Moderato.

1st Var.



2d Var.



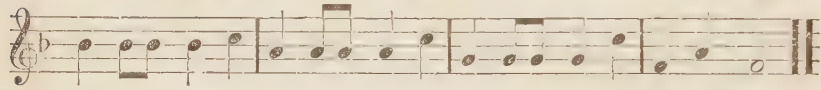
3d Var. (In syncopes.)



4th Var.



5th Var.



6th Var.



7th Var.



8th Var.



9th Var. (In syncopes.)



10th Var.



11th Var.



12th Var. or abstract.



Let all the variations be read or recited.

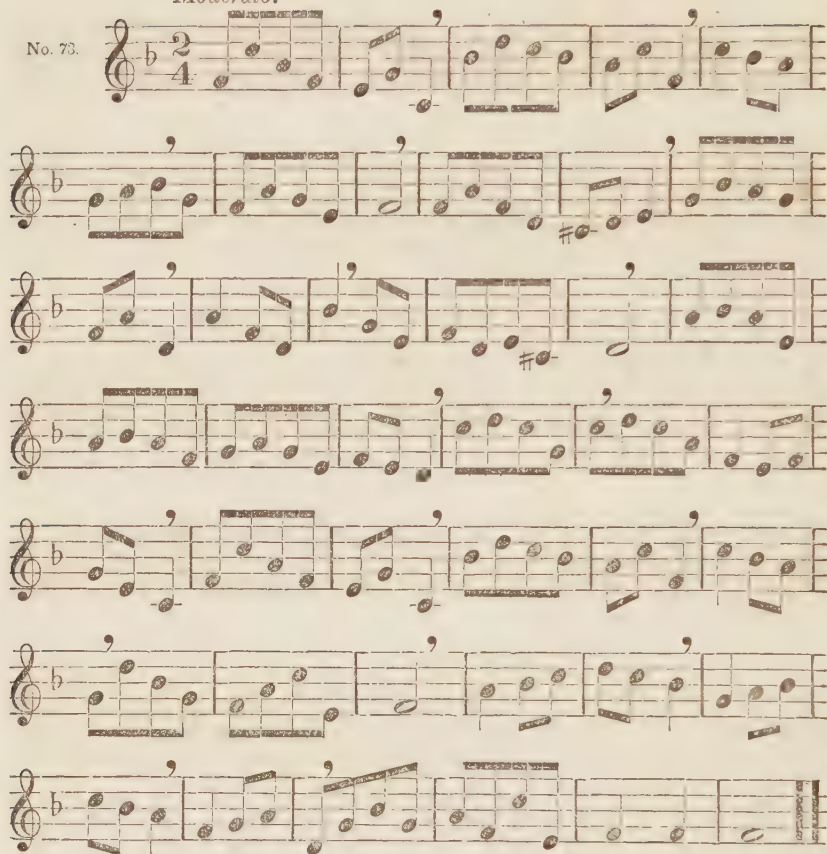
Moderato.

No. 72.



Moderato.

No. 73.



VARIATIONS.

No. 74. THEME.

Lento.

3d Var.



4th Var.



5th Var.



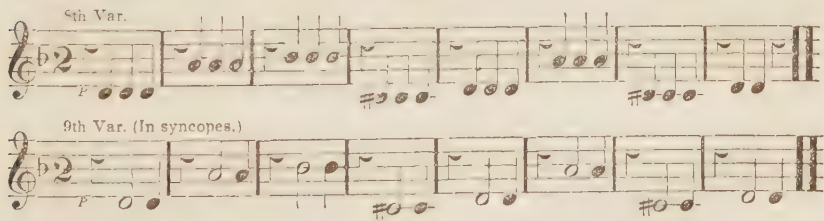
6th Var.



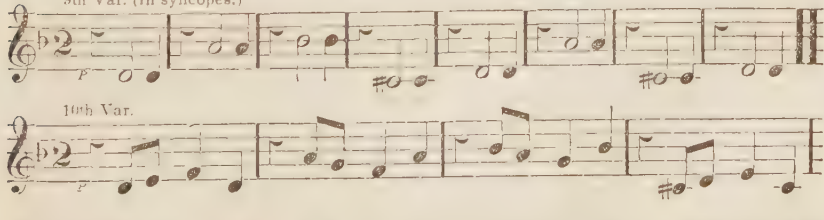
7th Var.



8th Var.



9th Var. (In syncopes.)

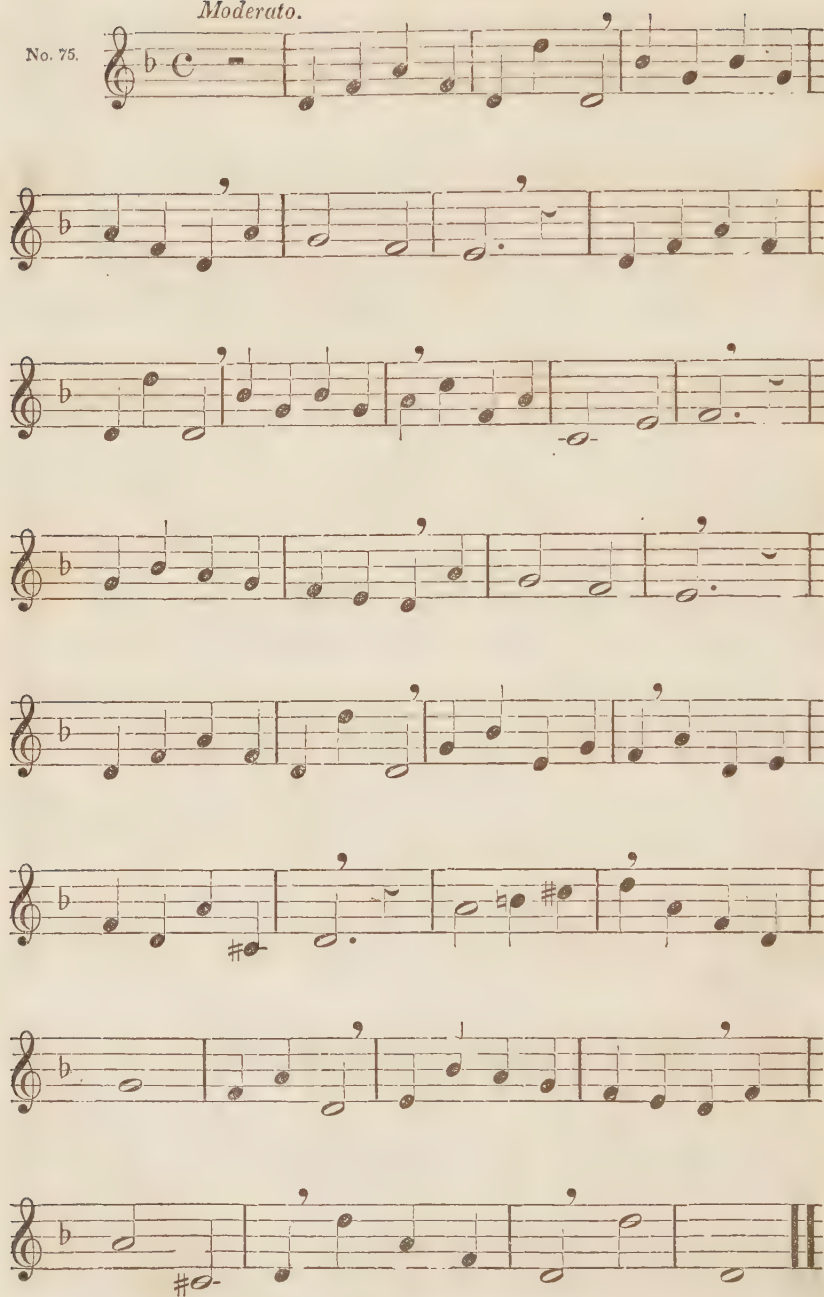


10th Var.

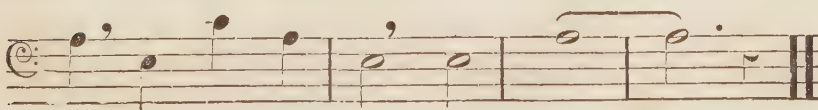


Moderato.

No. 75.



No. 76.

Moderato.*p*

OF THE DOUBLE BAR AND REPEATS.

The conclusion of a piece of music, or of a principal part, is indicated by two thick lines or bars across the staff.

When these bars have two points on the left, the part of the piece which precedes them must be repeated.

When the points are on both the right and left of the bars, that which precedes and which follows must be repeated. In the first instance the Repeat is single : in the second, it is double.

No. 77. *Andante.*

p

Repeats are generally used in airs with variations ; but they are also found in every sort of composition.

Repeats are often “*a first time*” and “*a second time*,” as in this example.

No. 78. *Andante.*

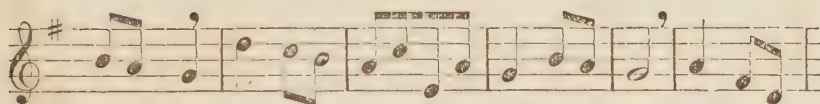
p

1st time. 2d time.

1st time. 2d time.

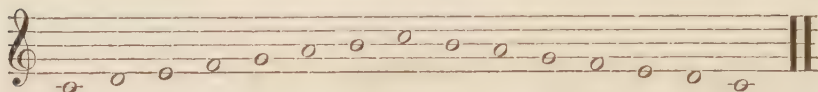
In this example the bar marked “*1st time*” must be played. After the preceding bars have been repeated, this bar is passed over and the bar marked “*2d time*” is played in its stead.

No 79.

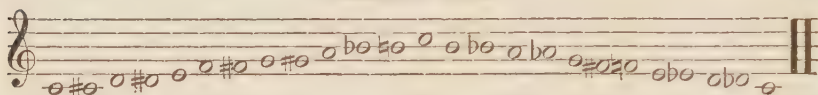
Allegretto.

OF THE SCALES.

There are three scales: the diatonic, the chromatic, and the enharmonic. The diatonic is most used.

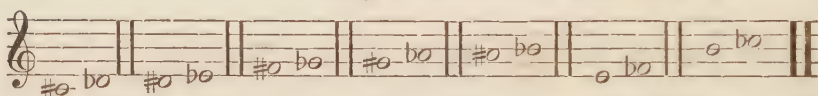


CHROMATIC SCALE.



ENHARMONIC SCALE.

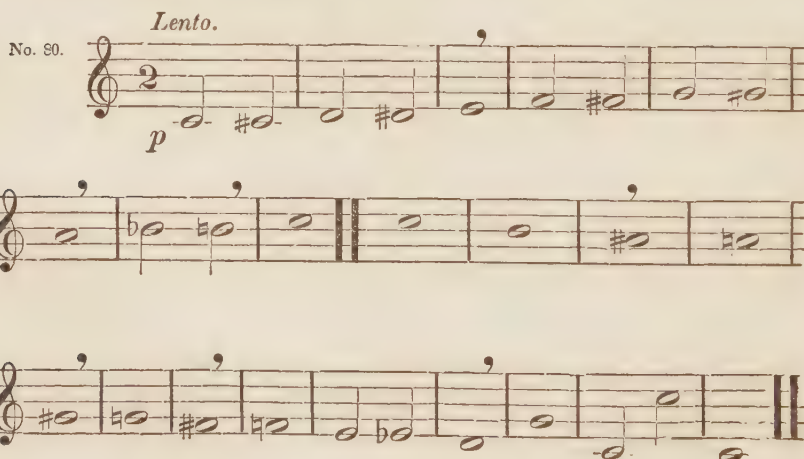
The enharmonic notes may be considered synonymous.



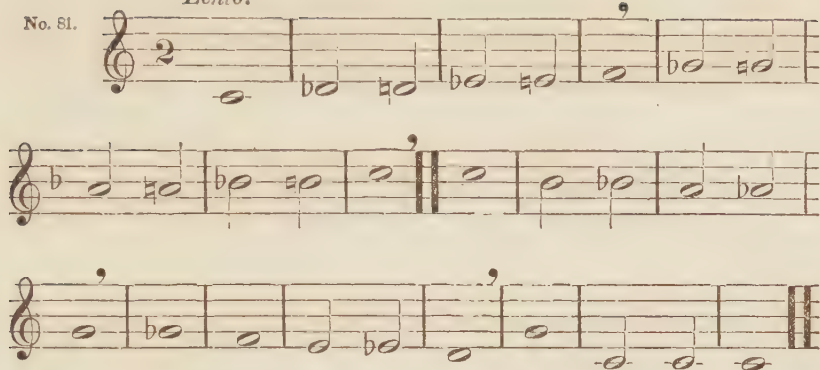
Show the pupil on the piano that the notes in each of these bars are the same, but they change according to their relation to other notes.

LESSON FOR THE STUDY OF THE CHROMATIC SCALE.

See the article on chromatics, and remember the difference in the two species of semitones.



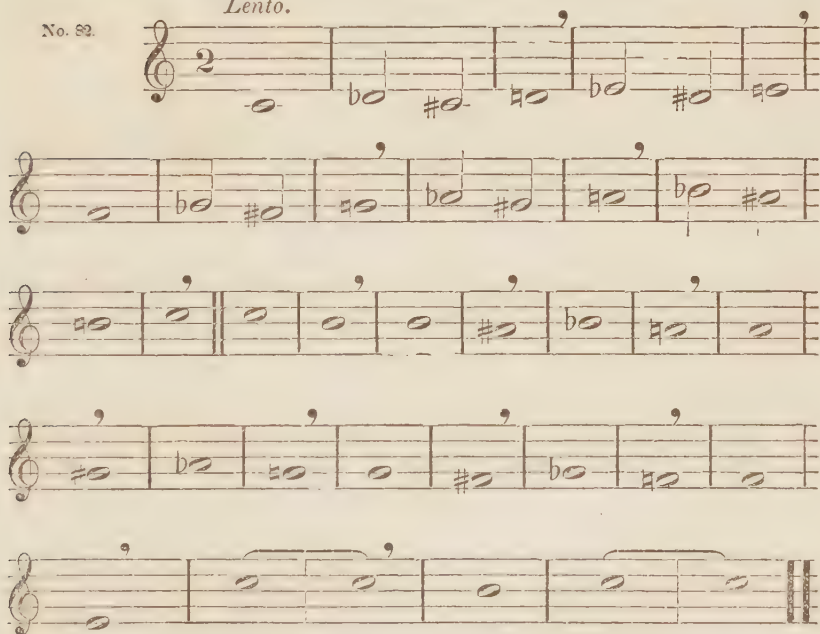
No. 81.

Lento.

Sing *piano* in order to appreciate the intonation.

LESSON EXHIBITING THE ENHARMONIC SCALE.

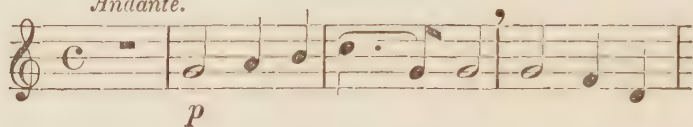
No. 82.

Lento.

In order to prove mathematically the difference between *re* flat and *do* sharp, represented by the same key, it is necessary to introduce acoustics. This however belongs to the higher study of harmony.

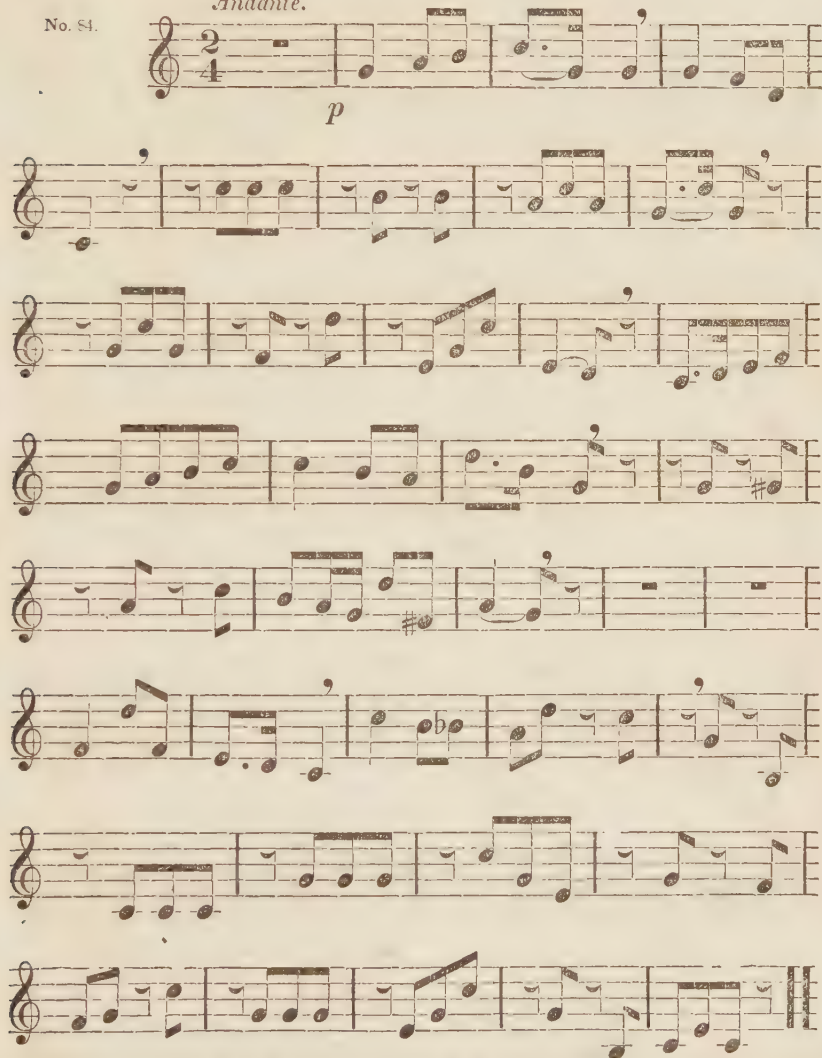
Lesson showing the use of the RESTS in common time. The semibreve rest equals the time of the whole bar; the minim rest of half the bar or two beats; and crotchet rest of one beat.

No. 53.

Andante.

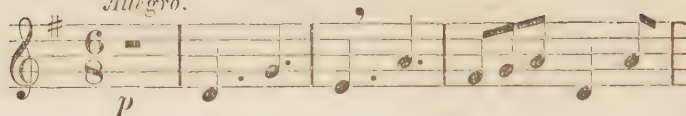
The same lesson as the preceding, with the value of the *rests* diminished one half. In $\frac{2}{4}$ time the semibreve rest equals the whole bar; the crotchet rest equals half the bar, and the quaver rest one fourth the bar.

No. 84.

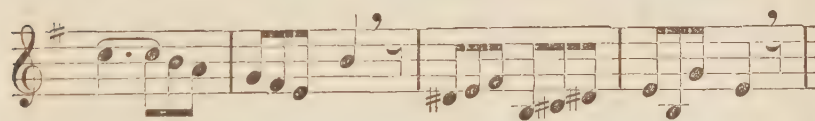
Andante.

Whatever be the time, whether 2, 3, or 4 beats in the bar, the semibreve *rest* equals the length of the bar.

No. 85.

Allegro.

No. 53.

Allegretto non troppo.

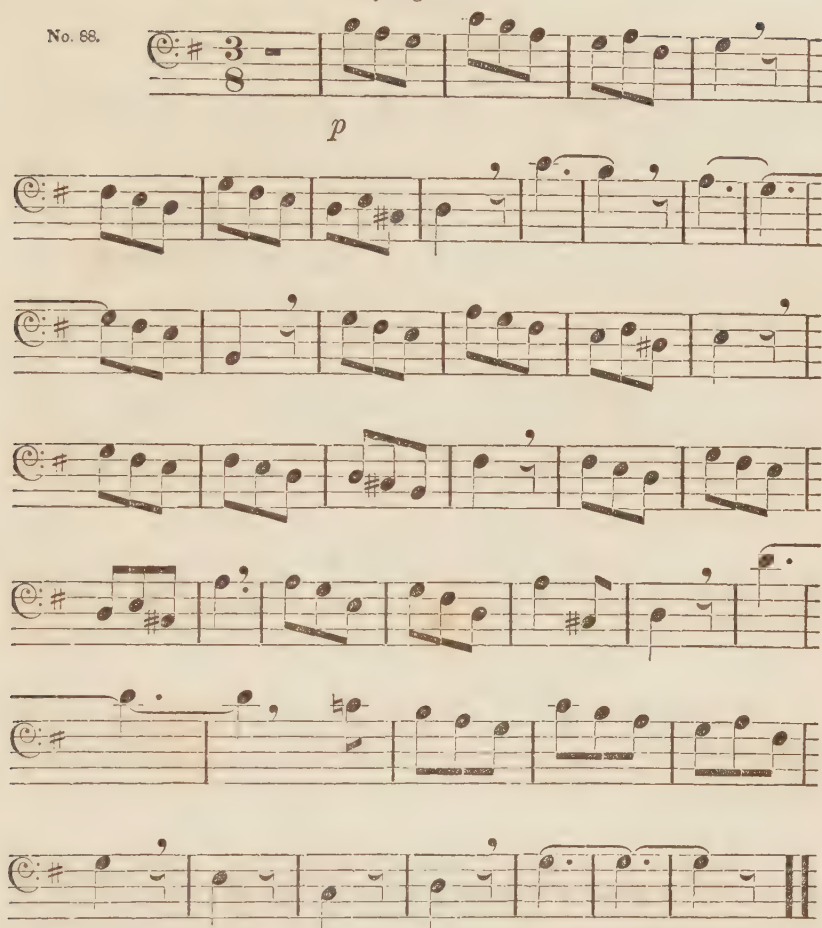
LESSON IN $\frac{3}{8}$ TIME.*Moderato.*—*Legato.*

No. 87.



Moderato—strictly legato.

No. 88.

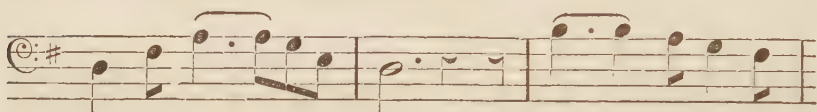


Habituate the ear of the pupil to the pitch of the notes on the piano. Begin by impressing upon it the note *do* ; then *do, re* ; then *do, re, mi* ;—*do, re, mi, fa* ; and so through the diatonic gamut. Start always from *do*, and afterwards practise descending from it. The chromatics must follow. I consider this exercise of great importance. Patience and perseverance are requisite to accomplish its object.

When the ear is familiar with the notes on the piano, the same course may be pursued with the notes of the voice.

LESSON IN $\frac{9}{8}$ TIME.*Moderato.*

No. 80.



LESSON IN $\frac{9}{8}$ TIME.

Moderato.

No. 90.

No. 90.

Moderato.

p

LESSON IN $\frac{12}{8}$ TIME.*Andante.*

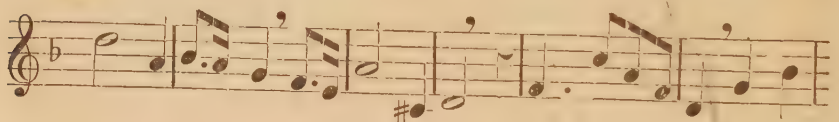
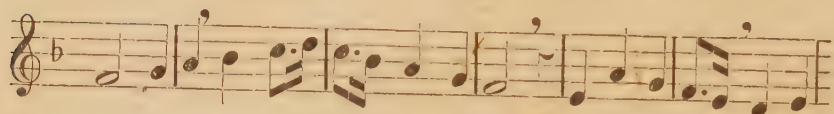
No 91.



No. 92.



No. 93.



Moderato.

No. 94.

p

f

f

Sing this lesson also in $\frac{2}{4}$ time.

CLASSIFICATION OF VOICES AND THEIR COMPASS.

THERE are two kinds or natures of voices;—the male and the female.

The male voice is divided into three species;—the Bass, the Baritone, and the Tenor. There is also a male Alto voice, which is only a high Tenor, and corresponds with the Contralto or low female voice.

The female voice is divided also into three species;—the Contralto, the Mezzo Soprano, and the Soprano.

COMPASS OF VOICES.



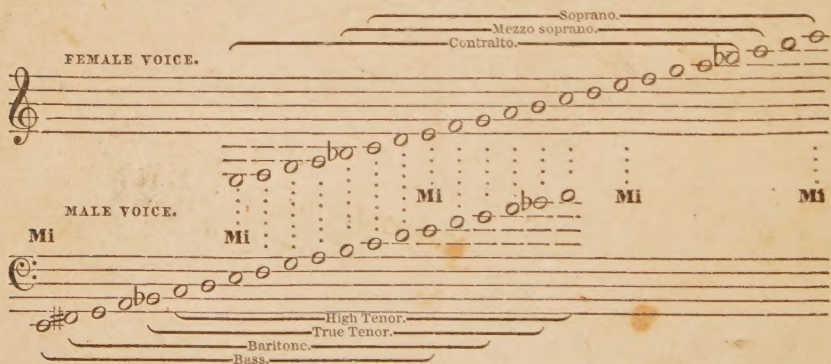
The Tenor is here written an octave above its comparative pitch.

As appears by the foregoing tables, the Bass is the lowest and the Soprano the highest voice; and the others are intermediate.

No two voices are precisely alike. As the leaves of trees or the features of men, they all differ in some respect, in compass, power, etc.

Every voice should have a distinct character, by which it may be classified or named. Thus the Bass voice has more body and weight than the Baritone. And the Tenor is lighter or finer than the Baritone—and so on.

DIAGRAM OF THE COMPASS OF THE HUMAN VOICE.



The above diagram shows the compass that can be attained by the human voice when cultivated.

